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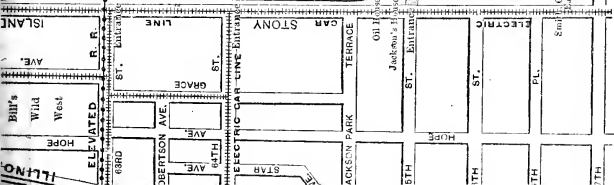
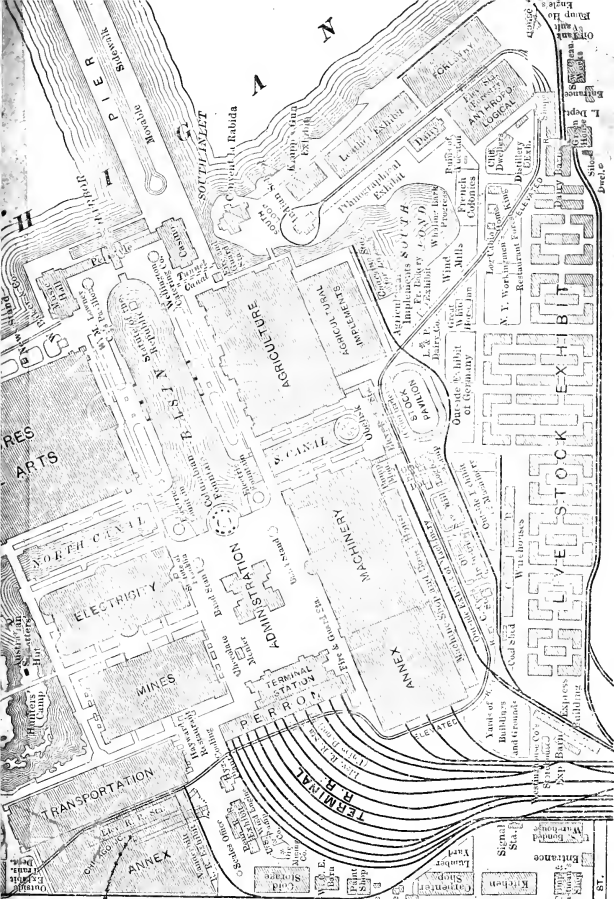














FROM THE PAINTING BY VANDERLYN.

COLUMBUS SIGHTING THE AMERICAN CONTINENT.

OFFICIAL GUIDE  
TO THE  
WORLD'S  
COLUMBIAN EXPOSITION

IN THE CITY OF CHICAGO, STATE OF ILLINOIS,  
MAY 1 TO OCTOBER 26, 1893,

BY AUTHORITY OF THE UNITED STATES OF AMERICA.

---

CONTAINING

**Full Information respecting All Features of the Exposition,**

INCLUDING

CLASSIFICATION OF DEPARTMENTS, THE GROUNDS AND MAIN BUILDINGS,  
THE STATE AND FOREIGN BUILDINGS AND PAVILIONS,  
THE NOTABLE EXHIBITS,  
ETC., ETC.

**With Illustrations from Original Drawings.**

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COMPILED BY

JOHN J. FLINN.

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ISSUED UNDER AUTHORITY OF THE WORLD'S COLUMBIAN EXPOSITION.  
[HAND BOOK EDITION.]

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CHICAGO :  
THE COLUMBIAN GUIDE COMPANY,  
ADMINISTRATION BUILDING,  
WORLD'S COLUMBIAN EXPOSITION.

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## GENERAL INDEX.

[The attention of the visitor is called to the revised "Official Map" and to the complete "Map of Midway Plaisance" attached to front cover of this book. Particular attention is directed to the departments of the Guide headed "Ten Suggestions for Visitors," and "Special Information for Visitors," which follow this index. By studying the maps carefully, and giving attention to the condensed information referred to, the visitor will be equipped for a proper understanding of conditions which are essential to his enjoyment of the Exposition. Visitors who take the trouble of acquainting themselves with the facts relating to Restaurants, Interior Transportation, Toilet Rooms, Special Exhibits, Midway Plaisance, etc., will escape many petty annoyances.]

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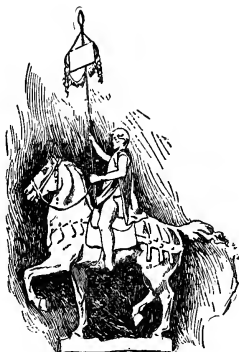
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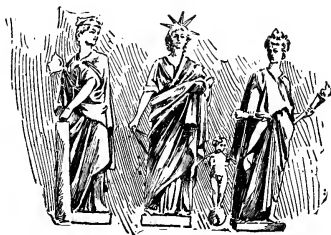
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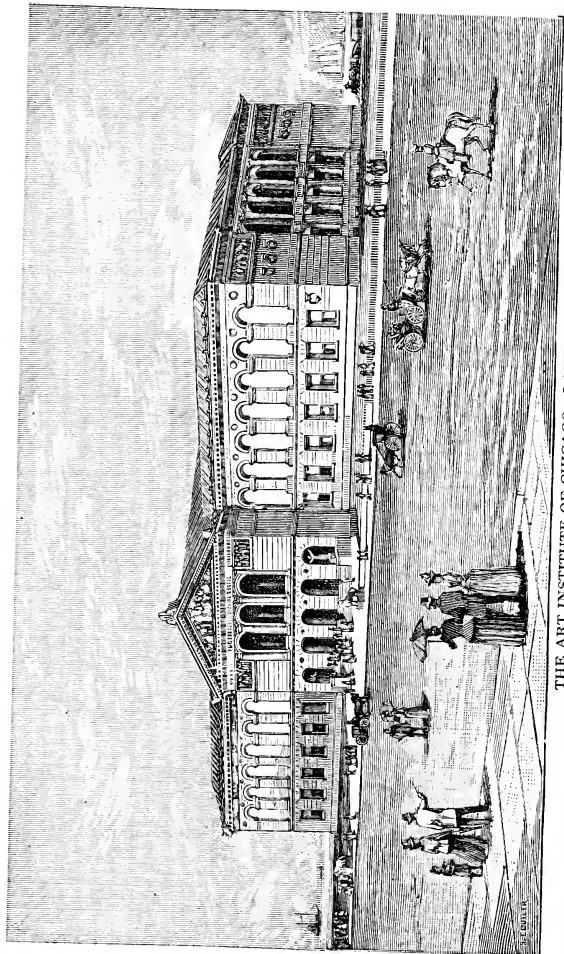


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Administration Building, World's Columbian Exposition,

**CHICAGO, ILL., U. S. A.**

## INTRODUCTORY.

The first duty of the visitor who is desirous of obtaining the best possible results from a visit to the World's Columbian Exposition, be his time brief or unlimited, is carefully to study the accompanying map. This is an absolute necessity to one who would not travel aimlessly over the grounds and who has a purpose beyond that of a mere curiosity hunter. It is presumed at the outset that the great majority of visitors are those who seek to enlighten themselves regarding the progress which the world has made in the arts, sciences and industries. To him who enters upon an examination of the external and internal exhibit of this the greatest of World's Fairs a liberal education is assured. It is the aim of this volume to aid in such endeavor—to clear the way of obstacles—to make the pathway broad and pleasant.

Supplementary to the work of the compiler and the artist is an important department to which the reader's attention is especially called. This is the "Special Information for Visitors," which presents in compressed form facts likely to be sought after at any moment, and so arranged as to make them easily available to the most hurried of inquirers. It has not been attempted to point out or to describe everything within the World's Fair grounds. Such an attempt of necessity would prove futile. The visitor will find ample directions on all sides, nor will he suffer for want of information of a general or of a specific nature. The management of the Exposition has endeavored in every way possible to remove the annoyances which visitors to former great expositions have experienced. Directing signs and placards will be found on the grounds as well as within the buildings. The employes of the Exposition are instructed to answer pertinent questions, promptly and civilly. The Bureau of Public Comfort is provided to meet the wants of people who do not feel altogether capable of caring for themselves. Guides may be employed by the hour or by the day. The Columbian Guard, acting as a semi-military police force, provides against unusual or uncomfortable blockades.

The Official Guide is an adjunct to all of the other wise provisions made by the Exposition management, and with proper regard for the suggestions it makes, and the information it contains, the visitor cannot fail, it is hoped, in obtaining comprehensive and satisfactory results.

In the preparation of this volume much valuable assistance was received from *The Graphic*, of Chicago, and its able staff of artists, and from the publishers of the "*Standard Guide to Chicago*."

## TEN SUGGESTIONS FOR VISITORS.

1. Before leaving home arrange for lodgings either by addressing the "Bureau of Public Comfort, Jackson Park, Chicago, Ills.," or through information from friends or from hotels mentioned in this Guide.
2. As there are accommodations for feeding 60,000 persons per hour within the Exposition grounds, and hundreds of thousands outside the grounds, it will be found, as a rule, more convenient and economical not to include board in advance arrangements. Meals may be had at time and place as desired at cost from 25 cents upward.
3. To secure railway fares at reduced rates will require careful inquiry before leaving home.
4. Before arrival of train at depot in Chicago a responsible baggage agent will offer to check baggage to any point within four miles of depot for *twenty-five cents* per single trunk, and for 50 cents additional each will take passengers by omnibus to any hotel within the business district, or within one mile from the depot.
5. One-horse Hansom cabs will carry one or two passengers to any point for 50 cents per mile, or, at the rate of 75 cents per hour, and 25 cents for each additional quarter hour. Additional passengers 50 cents each. "Hack" or two-horse carriage rates are \$1.00 for conveying one or two passengers any distance less than two miles, \$1.50 for each additional passenger; rate by the hour \$2.00; each additional hour or fraction thereof, \$1.00. Traveling baggage free. Rates named are fixed by city ordinance, and any excess (which should be at once reported to police officer) subjects the offender to penalty.
6. Hotel rates in Chicago proper range from \$2.00 to \$4.00 per day and upward, according to class, for room and board; for room only, \$1.00 to \$3.00 per day; for room and board in boarding or private house [those not less than three miles from business center are to be preferred] \$7.00 to \$15.00 per week. Room in World's Fair hotels, from \$1.00 per day upward, if engaged in advance; transients, \$2.00 per day and upward.
7. For information of any kind on reaching depot consult the Bureau of Information to be found at all general passenger stations, or an agent of the Bureau of Public Comfort or uniformed depot agent, or police officer. Information from other than these official sources should, as a rule, be neither invited nor accepted.
8. The fare for single trip on all street car lines and elevated railways is 5 cents. By making proper inquiry almost any point in the city may be reached by these lines at a minimum of cost.
9. Jackson Park, the site of the Exposition, is about seven miles from the down-town railway depots and may be reached by street car or elevated railway for 5 cents; by Illinois Central railroad, round trip, 20 cents; or by steamboat from foot of Van Buren street, round trip, 25 cents.
10. Admission to Exposition 50 cents. Children under 12 years, 25 cents. Children under 6 years free. Ticket admits to every attraction on the grounds, excepting Esquimau Village and Cliff Dwellers' exhibit. A fee is also charged for special concerts in Music and Choral Halls. Announcements of free and paid concerts are made through bills posted conspicuously on the grounds. Midway Plaisance attractions are not part of the World's Columbian Exposition. Consult Bureau of Public Comfort on the grounds in relation to all matters; advice and assistance are given cheerfully and without charge.

N. B. See "*Midway Plaisance*," "*Toilet Rooms and Closets*," "*Restaurants*," and "*Water and Land Transportation*."

## SPECIAL INFORMATION FOR VISITORS.

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### RESTAURANTS, EATING HOUSES, LUNCHESES, ETC.

The prices charged for luncheons and meals within the Exposition grounds are reasonable. One may secure a good luncheon for 25 cents; a good dinner may be obtained in any of the great restaurants at from 35 to 60 cents. The prices are no higher than in respectable restaurants in any American city. Visitors should, *before ordering*, request a bill of fare or otherwise ascertain the cost of the various articles. No imposition is possible if ordinary precaution is exercised. In case of overcharge, complaint should be made at the offices of the restaurants, where satisfaction may be obtained, and where all errors are promptly rectified. There are two classes of restaurants, viz.: "Lunch counters," or cafés, where coffee, sandwiches and similar light articles are served; and restaurants, where regular meals are provided. Taking the buildings in their alphabetical order, the visitor will be guided as follows:

ADMINISTRATION BUILDING.—None.

AGRICULTURAL BUILDING.—Lunch counter southeast corner of main building.

ANTHROPOLOGICAL BUILDING.—None.

CASINO BUILDING (South wing of Peristyle).—Cafés on upper floors. Beautiful, restful location, high class service.

DAIRY BUILDING.—None.

ELECTRICITY BUILDING.—Restaurant in the northeast corner of gallery; also northwest corner of gallery.

FISHERIES BUILDING.—None. (See "Marine Café," northwest of Fisheries building.)

FORESTRY BUILDING.—None.

HORTICULTURAL BUILDING.—Restaurants in the northeast corner of gallery; also southeast corner of gallery.

MACHINERY HALL.—Lunch counters in northeast and northwest corners of main building on ground floor, and also in the gallery all along the north side.

MANUFACTURES AND LIBERAL ARTS BUILDING.—Lunch counters in all four corners on the ground floor and the gallery; also lunch counters on the ground floor on the west side of the center and on the east side, north of the center; on the west side, north of the center, is

the German restaurant, and on the east side, south of the center, the French restaurant.

**MINES AND MINING BUILDING.**—None.

**TRANSPORTATION BUILDING.**—Garden cafe, over "Golden Door." Take elevator, free to restaurant patrons.

**UNITED STATES GOVERNMENT BUILDING.**—None.

**WOMAN'S BUILDING.**—Garden café, third floor, south end.

### **Special Restaurant Concessions.**

**BIG TREE RESTAURANT.**—West of Anthropological building.

**FRENCH BAKERY.**—East of Stock Pavilion.

**GREAT WHITE HORSE INN.**—West of Windmill exhibit in south end.

**JAPANESE TEA HOUSE.**—Northwest of Fisheries building; Japanese tea served with cakes.

**MARINE CAFÉ.**—Northwest of Fisheries building.

**MIDWAY PLAISANCE.**—Restaurants on both sides along the street.

**NEW ENGLAND CLAM BAKE.**—On North Pond; clams, oysters and shell fish of all kinds served in Atlantic Coast style.

**PHILADELPHIA CAFÉ.**—Just west of Mines building.

**POLISH CAFÉ.**—North of Fisheries building.

**SWEDISH CAFÉ.**—North of Fisheries building.

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## **WATER AND LAND TRANSPORTATION.**

### **By Water.**

**ELECTRIC BOATS.**—The round trip on electric boats which ply through the Lagoons, the Basin, and the North Pond, consumes about one hour, and costs 50 cents. Half way round, as for instance, from Fisheries to Agricultural building, 25 cents.

**GONDOLAS.**—These boats are built in exact representation of the gondolas of Venice, and are manned by Italian gondoliers; cost of round trip 50 cents.

**STEAM LAUNCHES.**—These are not run around the Lagoon, their trip being from the south end of the South Pond out through the South Inlet into the lake, into the Middle Basin, where they make a landing, then out into the lake again around through the North Inlet to a landing near the Fisheries building; then out again and back to the South

Pond. They give the visitor an opportunity of viewing the Exposition from Lake Michigan; charge for the entire trip 25 cents.

### On Land.

**INTRAMURAL RAILWAY.**—Runs all around the outside of the grounds from the South Pond to the North Inlet. Affords a rapid means of travel and a delightful ride. From any point the fare is 10 cents. There are numerous stations where stops are made.

**ROLLING CHAIRS.**—Rolling chair stations may be found inside all the main gates; at the entrances of the great buildings and at various points throughout the grounds. Charge for chair with guide to push the same 75 cents per hour; for chair without guide 40 cents per hour. Charge by the day for chair with guide \$6.00; for chair without guide \$3.50. These chairs afford great comfort to invalids, to tired people, to elderly persons and to ladies. They are easily pushed and may be handled by a companion without great difficulty, and with a considerable saving of expense.

**SEDAN CHAIRS.**—On Midway Plaisance. Charge 75 cents per hour; 40 cents per half hour; 25 cents per quarter hour. They are handled by Turks from the Turkish village, and are quite popular.

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## TOILET ROOMS AND CLOSETS.

### ABBREVIATIONS:

"L"—Ladies.

\*—Free.

"G"—Gentlemen.

†—Charge, 5 Cents.

\*†—Both Kinds, Free and Charge.

The free closets are numerous and are kept in good order. The paid closets are, of course, fitted up in better style and are better provided with toilet conveniences. The buildings in which closets and toilet rooms are located are given in alphabetical order.

**AGRICULTURAL BUILDING.**—G west of north door †; L east of north door †; L and G northeast corner and northwest corner of Annex \*†.

**ANTHROPOLOGICAL BUILDING.**—L and G at northern and southern end.

**ART BUILDING.**—L east of south door and west of north door †; G west of south door and east of north door †.

**ELECTRICITY BUILDING.**—L north of east door and south of west door \*†; G north of west door and south of east door \*†.

**FISHERIES BUILDING.**—L northwest corner of dome †; G northeast corner of dome †.

**FORESTRY BUILDING.**—L and G at northern and southern end.

**HORTICULTURAL BUILDING.**—L dome, northwest corner \*†; G dome, southwest corner \*†.

**LEATHER BUILDING.**—L north of east entrance \*†; G south of east entrance \*†.

**MACHINERY HALL.**—L south of east door \*†; G north of east door \*†; L and G north center of Annex (probably \*†, but not completed yet).

**MANUFACTURES AND LIBERAL ARTS BUILDING.**—L and G west side, south of center; west side, north of center; east side, north of center, and east side, south of center \*†.

**MINES AND MINING BUILDING.**—L and G northwest corner and southeast corner \*†.

**TERMINAL RAILWAY STATION.**—These are numerous; for L and G \*†.

**TRANSPORTATION BUILDING.**—L and G west of north door and west of south door \*†.

**UNITED STATES GOVERNMENT BUILDING.**—L and G at east and west entrances \*.

**WOMAN'S BUILDING.**—L under stairs, southeast corner \*; G under stairs, southwest corner \*.

In the portion of the grounds devoted to the foreign buildings, special toilet rooms are provided for respectively L and G north of East India building \*†.

Toilet rooms and closets for ladies and gentlemen are to be found in all of the State buildings at the northern end of the grounds, and are free of charge.

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## GUIDE TO MIDWAY PLAISANCE.

Entering from the World's Fair grounds, directly in the rear of the Woman's building, and passing through subway, the following exhibits and attractions are seen on the right. Information regarding admission prices, etc., is given. It is supposed that the visitor will go west on one side of the street and east on the other.

### Going West on North Side of Street.

**DIAMOND MATCH COMPANY.**—For advertising purposes only; admission free.

**MODEL WORKINGMAN'S HOME.**—Admission free.

**INTERNATIONAL DRESS AND COSTUME EXHIBIT.**—This attraction comprises between forty and fifty living representatives of different



nationalities, races and types, each clad in native costume. All are young women selected for their personal beauty. Expensive and beautiful gowns are part of the exhibition. Admission 25 cents.

NURSERY EXHIBIT.—Admission free.

ELECTRIC SCENIC THEATER.—Showing landscape and other scenes under changing light as the day passes, the effect being produced by colored electric lights. Admission 25 cents.

LIBBEY GLASS COMPANY.—Showing glass moulding, blowing and cutting in actual operation; admission 10 cents, including a glass souvenir.

IRISH VILLAGE.—(Mrs. Hart's), built to resemble Donegal castle, illustrating Irish industries, customs, etc.; admission 25 cents.

JAPANESE BAZAAR.—For the sale of Japanese goods; admission free.

JAVANESE VILLAGE.—Containing theater and other places of amusement; admission 50 cents.

GERMAN VILLAGE.—Admission to east half free; admission to museum 25 cents; to Concert garden 25 cents.

LECTURE HALL.—Illustrating the science of animal locomotion; admission free to reception hall; to amphitheatre 25 cents.

PERSIAN PALACE.—Restaurant, museum and theater; admission to restaurant and museum free; to theater 50 cents.

EIFFEL TOWER.—Showing the great Parisian structure in miniature; admission 25 cents.

STREET IN CAIRO.—Entrance before 11 a. m., 25 cents; after that hour, free. To the theater 25 to 75 cents according to location of seat. The Egyptian Temple is part of the street in Cairo, but can also be entered independently, as can also the Soudanese huts. Admission to temple, 25 cents; 10 cents extra to see the tombs back of the temple; Soudanese huts showing how the natives live, 25 cents.

FERRIS WHEEL.—Carrying the passenger 250 feet in the air; 50 cents for two revolutions.

VIENNA CAFE.—A restaurant.

EAST INDIA BAZAAR.—For the sale of East Indian goods. Admission free.

ALGERIAN AND TUNISIAN VILLAGE.—Free admission to museum; 25 to 50 cents to the theater.

KILAUEA PANORAMA.—Showing the noted Hawaiian volcano; admission 50 cents.

CHINESE VILLAGE.—Admission 25 cents to the theater, and 25 cents to the Joss House.

**CAPTIVE BALLOON.**—While allowed by the World's Fair authorities to charge an admission of 25 cents, nothing is asked at present of visitors, and probably will not be. For ascensions in balloon 1,500 feet in the air \$2.00. A charge of admission may be made during inflation of balloons.

**BRAZIL CONCERT HALL.**—A music hall and restaurant.

### Going East on South Side of Street.

**NATIONAL HUNGARIAN ORPHEUM.**—Restaurant and music hall combined, music by Gypsy band; admission 25 cents.

**LAPLAND VILLAGE.**—Laplanders, reindeers, circus ring, hair workers, etc.; admission 25 cents.

**DAHOMY VILLAGE.**—Showing natives of Dahomey engaged in native pursuits; admission 25 cents.

**OLD VIENNA.**—A reproduction of a portion of the Austrian Capital of three hundred years ago; admission 25 cents.

**FRENCH CIDER PRESS.**—For the sale of cider.

**ST. PETER'S MODEL.**—Showing the noted cathedral at Rome in miniature; admission 25 cents.

**GLASS SPINNING HOUSE.**—Admission price at this writing not settled.

**ICE RAILWAY.**—10 cents a trip.

**MOORISH PALACE.**—Admission to restaurant free; to museum and theater 25 cents; to other theaters 10 cents each.

**TURKISH VILLAGE.**—No admission to mosque allowed; to main building free, the latter being a bazaar for the sale of Turkish goods; admission to Persian Tent 25 cents; to theater 50 cents; to Bedouin Camp 25 cents; to restaurant or cafe concert free.

**CYCLORAMA OF BERNESE ALPS.**—Admission 50 cents.

**VIENNA RESTAURANT AND NATATORIUM.**—Restaurant free; bath in natatorium 50 cents.

**JOHORE VILLAGE.**—Space allotted but village at this writing not constructed.

**JAVA LUNCH ROOM.**—A restaurant where pure Java coffee is served.

**SOUTH SEA ISLANDERS.**—Admission to village free; to theater 25 cents.

**HAGENBECK'S ANIMAL SHOW.**—Admission to museum 25 cents; to menagerie and circus 25 cents to \$1.00, according to location of seat.

**VENICE-MURANO COMPANY.**—Glassware exhibit; admission 25 cents.

**LOG CABIN.**—Illustrates the structures of 1776; restaurant in connection; admission free.

**NURSERY.**—Admission free.

**ADAMS EXPRESS COMPANY.**—Buildings for the use of Company.

**BLARNEY CASTLE AND IRISH VILLAGE.**—Admission 25 cents; admission to Blarney Castle 10 cents, with privilege of kissing the Blarney stone.

**SLIDING RAILWAY.**—Runs all along the south side of the Plaisance; fare 10 cents.

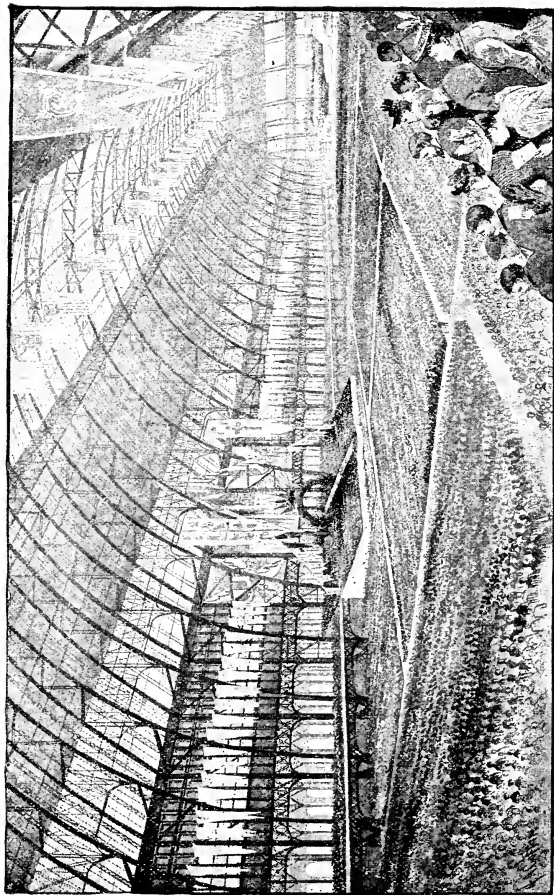
### Cost of Plaisance Admissions.

Should the visitor enter all of the attractions along the Plaisance (which could not well be done in a week), the total cost would be \$13.05. For convenient reference the charges of admission are given in tabular form.

ATTRACTION.	PRICE.	ATTRACTION.	PRICE.
International Costume.....	\$ .25	Dahomey Village.....	\$ .25
Electric Scenic.....	.25	Austrian Village.....	.25
Libbey Glass Works.....	.10	Ice Railway.....	.10
Donegal Castle.....	.25	St. Peter's Model.....	.25
Javanese Village.....	.50	Moorish Palace.....	.45
German Village.....	.50	Turkish Village (all features)	1.00
Lecture Hall.....	.25	Bernese Alps Panorama.....	.50
Persian Theater.....	.50	Natatorium.....	.50
Eiffel Tower.....	.25	South Sea Islanders.....	.25
Street in Cairo (all features).....	1.10	Hagenbeck's Menagerie.....	.50
Ferris Wheel.....	.50	Venice-Murano Exhibit.....	.25
Algerian Theater.....	.25	Log Cabin.....	.10
Kilauea Panorama.....	.50	Blarney Castle.....	.35
Chinese Theater.....	.50	Sliding Railway.....	.10
Balloon Ascension.....	2.00		
Hungarian Orpheum.....	.25	Total.....	\$13.05
Lapland Village.....	.25		

**CAMP CHAIRS.**—Camp chairs may be engaged, at stands throughout the grounds, near entrances, at 10 cents per day. A deposit, in addition, of 25 cents is required. This deposit is paid back on return of chair to any of the stands.

**NOTE.**—All of the above attractions are described in full in the 50 cent and \$1 editions of the "OFFICIAL GUIDE TO THE WORLD'S COLUMBIAN EXPOSITION;" for sale on the Exposition grounds, and by all book and news dealers; price \$1.00. Visitors are cautioned against purchasing guides other than the official, as the information they contain is misleading and incomplete. A splendid book for the visitor also is "THE BEST THINGS TO BE SEEN AT THE WORLD'S FAIR;" price 50 cents per copy.



THE DEDICATION CEREMONIES IN THE MANUFACTURES BUILDING, OCTOBER 21, 1892.

## THE WORLD'S COLUMBIAN EXPOSITION.

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It is held that the idea of celebrating the four hundredth anniversary of the landing of Christopher Columbus in a fitting manner, by the holding of a great universal fair in the United States, originated at the Centennial Exposition of 1876. There is no doubt but that numerous leading newspapers throughout the country long ago advocated the holding of a quadri-centennial exposition at some point in the United States. As early as 1880 the subject was advocated in the city of St. Louis. It was not until 1888, however, that it began to interest the general public seriously. In 1889 the entire country appeared to favor the enterprise, and it became a settled fact that such an exposition would be held. Many of the great cities of the country immediately entered into competition for the prize. Among these New York, Chicago, St. Louis, and Washington made special claims, and organizations were effected among their citizens looking to a proper presentation of their merits before Congress. It was apparent from the start that either New York or Chicago would be selected. Chicago, with characteristic energy, formed an organization—the World's Columbian Exposition—embracing its most substantial business men, raised more than \$5,000,000 by subscription, and pledged itself to increase the amount to \$10,000,000, to be expended in behalf of the Fair. The friendship of the country, outside the rival cities named, seemed to be with Chicago. The superiority of the Lake City in many respects as a place for holding the Exposition was admitted, and on the first ballot taken in Congress as to the location, it led New York by more than forty votes. On the eighth ballot Chicago received 157 votes, to 107 for New York, 25 for St. Louis, and 18 for Washington, and was declared the choice of the country as the location.

**Exposition Legislation.**—In March, 1890, Senator Daniel, of Virginia, introduced a bill in the Senate of the United States to authorize and establish the Exposition at Chicago. It was referred to a special committee of the two houses, which reported a bill that passed, and was approved by the President, April 25, 1890. The act was entitled "An act to provide for celebrating the 400th anniversary of the discovery of America by Christopher Columbus, by holding an international exhibition of arts, industries, manufactures, and the products of the soil, mine, and sea, in the city of Chicago, in the State of Illinois."

**The World's Columbian Commission.**—Under the act a national commission, designated as the World's Columbian Commission, to be

composed of two commissioners from each State and Territory and from the District of Columbia, and eight commissioners-at-large, was created. The Commissioners from the States and Territories were to be appointed by the respective governors thereof, and those at large and from the District of Columbia, by the President. Like provision was also made for the appointment of alternates. The compensation of the commissioners was not to exceed six dollars per day, when they were necessarily away from home on the business of the commission, and actual traveling expenses. The Secretary of State was directed to notify the governors to appoint commissioners. When all were appointed they were to meet at Chicago and organize, and they were authorized to accept such site and plans as were submitted by the corporation of the State of Illinois, already in existence—"The World's Columbian Exposition," through its Directory—provided, that the corporation gave evidence of the possession of a bona-fide subscribed capital stock of \$5,000,000, making, with the \$5,000,000 contribution of the city of Chicago, \$10,000,000.

The commission was directed to determine the plan and scope of the Exposition, allot space for exhibitors, prepare a classification of the exhibits, appoint judges and examiners, and generally have charge of all intercourse with the exhibitors and the representatives of foreign nations. And it was also required to appoint a Board of Lady Managers.

The act directed that the dedication of the buildings of the Exposition should take place with appropriate ceremonies, October 12, 1892, and that the Exposition should open not later than May 1, 1893, and close not later than October 26, 1893. It was further provided that whenever the president should be notified by the Commission that the preliminary provisions of the act had been complied with, he should make a proclamation setting forth the time the Exposition would open and close, and invite foreign nations to take part therein, and appoint representatives.

Articles imported from foreign countries for the sole purpose of exhibition should be admitted duty free, but, if afterwards sold for consumption in the United States, the customary duty should be paid. Provision was made for government exhibits and the erection of a government building or buildings, to cost not exceeding \$400,000. The entire sum for which the government of the United States would be liable on account of this special exhibit, it was enacted, must not exceed \$1,500,000.

A section of the act made provision for a naval review in New York harbor in April, 1893, and for an invitation to foreign nations to send ships of war to join the United States navy in rendezvous at Hampton Roads.

The Commissioners were appointed and the first session of the commission was held at Chicago, June 26, 1890.

**The World's Columbian Exposition (Corporation).**—Under the act of Congress, this Illinois corporation was to provide buildings and grounds for the reception of the exhibits and the location of the buildings which should be furnished by the United States Government, by the States of the American Union, and by foreign nations. It was the duty of Chicago, in other words, to provide all the necessary preliminaries for the holding of the World's Fair, the National Commission taking charge of the classification and installation of the exhibits. The local corporation was represented through its Directory. The latter acted through the earlier stages of the work through its President and Committees, and, later on, through the Council of Administration, composed of two members of the Local Directory and two of the National Commission. The executive officer of the National Commission is the Director-General. The executive officer, on the grounds of the Exposition, of the Local Directory is the Director of Works, who, under authority of the Local Directory, has had the entire management of the construction of the buildings and the preparation of the grounds in charge; the Director-General, under the direction of the National Commission, has had the entire management of the installation of exhibits upon the grounds and within the buildings.

**The World's Congress Auxiliary.**—The organization is an authorized adjunct of the Exposition, and aims to supplement the exhibit of material progress by the Exposition by a portrayal of the "wonderful achievements of the new age in science, literature, education, government, jurisprudence, morals, charity, religion, and other departments of human activity, as the most effective means of increasing the fraternity, progress, prosperity and peace of mankind." Virtually, it is a series of congresses at which the greatest thinkers of the world will discuss among other themes, the following: I. The grounds of fraternal union in the language, literature, domestic life, religion, science, art and civil institutions of different peoples. II. The economic, industrial and financial problems of the age. III. Educational systems, their advantages and their defects; and the means by which they may best be adapted to the recent enormous increase in all departments of knowledge. IV. The practicability of a common language, for use in the commercial relations of the civilized world. V. International copyright, and the laws of intellectual property and commerce. VI. Immigration and naturalization laws, and the proper international privileges of alien governments, and their subjects or citizens. VII. The most efficient and advisable means of preventing or decreasing pauperism, insanity and crime; and of increasing productive ability, prosperity and virtue throughout the world. VIII. International law as a bond of

union and a means of mutual protection; and how it may be enlarged, perfected and authoritatively expressed. IX. The establishment of the principles of judicial justice as the supreme law of international relation, and the general substitution of arbitration for war in the settlement of international controversies\*.

**The Invitation to the World.**—The local corporation, after much discussion and several changes, finally selected Jackson and Washington Parks, and the Lake Front Park as a dual site for the Exposition, and this action was ratified by the Commission.

At the second meeting of the Commission, beginning September 15, a Director-General was elected, a Board of Lady Managers appointed, the classification of the exhibits made, and architectural designs for the buildings considered. The President of the United States was subsequently notified that all the preliminary requirements of the act of Congress had been complied with, and in accordance with the law, on December 24, 1890, he issued his proclamation, accompanied by a letter of the Secretary of State, containing regulations for foreign exhibitors, instructions of the Secretary of the Treasury governing the free importation of exhibits, and the prospectus of the World's Congress Auxiliary.

The invitation extended by the United States was broad and generous, and was supplemented by the work of the Department of Publicity and Promotion of the Exposition, under the efficient direction of Moses P. Handy, upon which devolved the task of placing the Exposition — its purpose, scope, condition, prospects and expected beneficial effects — favorably before the eyes of the civilized world. No other Exposition ever held was so widely advertised. For nearly two years scarcely a day passed on which less than 2,000 to 3,000 mail packages, freighted with information, were not distributed from this department. The circulars, pamphlets and books issued were in every modern language. Bird's-eye views of the Exposition might have been found hanging in every little railroad station of continental Europe. Tons of mail matter were scattered throughout this country. The newspapers of all countries were supplied with information free of cost. In addition to this, the newspapers of Chicago, daily and weekly, with hundreds of special publications devoted wholly, or in part, to the Fair, were distributed broadcast. The result was that the people of all countries were made perfectly familiar with the scope and magnitude of the Exposition a year before its opening.

Nothing serves to show more plainly the deep-rooted interest in the Exposition at home and abroad than the liberal appropriations made by foreign countries and the States of the Union. The follow-

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\* These Congresses are held during the Exposition in the Art Institute Building, Michigan ave., foot of Adams st. For announcements of subjects see daily newspapers.



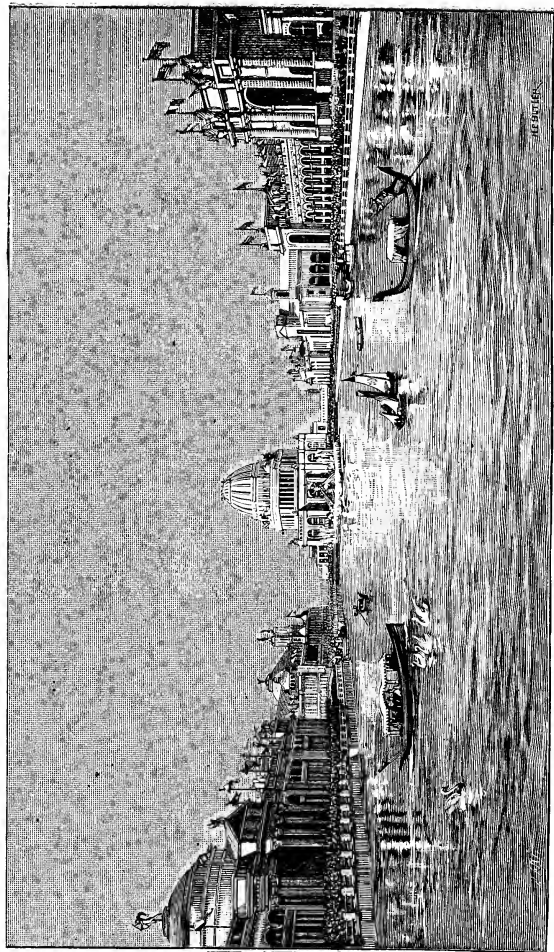
ing made liberal first subscriptions, and many of them additional subscriptions as they became better acquainted with the plans and character of the Exposition: Argentine Republic, Austria, Belgium, Bolivia, Brazil, Colombia, Costa Rica, Denmark, Danish West Indies, Ecuador, France, Germany, Great Britain, Barbadoes, British Guiana, British Honduras, Cape Colony, Ceylon, India, Jamaica, Leeward Islands, New South Wales, New Zealand, Trinidad, Greece, Guatemala, Hawaii, Japan, Liberia, Mexico, Morocco, Netherlands, Dutch Guiana, Dutch West Indies, Nicaragua, Norway, Orange Free State, Paraguay, Peru, Russia, Salvador, San Domingo, Spain, Cuba, Sweden, Uruguay. The States of the Union with few exceptions responded promptly and with gratifying munificence.

The allotment of space in square feet to the leading countries was as follows: Austria, 150,000; Belgium, 120,000; Denmark, 20,000; France, 250,000; Germany, 250,000; Great Britain, 250,000; British Colonies, 100,000; Canada, 70,000; Japan, 60,000; Mexico, 61,000; Greece, 10,000; Russia, 100,000; Sweden, 40,000; Norway, 50,000; Italy, 45,000; Spain, 30,000. This made about 1,600,000 square feet allotted to the leading foreign nations in the various buildings, besides extensive assignments of space on the grounds where several nations constructed buildings.

The applications for space in the various departments called for much more than the available room, vast as it was in comparison with all previous Expositions. In the Manufactures Building, the greatest structure of the kind ever erected, there were applications for four times the available space, and in several other of the buildings the deficiency was equally marked. The following countries have buildings of their own: Great Britain, France, Germany, Russia, Italy, Austria, Canada, Ceylon, China, Colombia, Costa Rica, Ecuador, Guatemala, Hayti, Japan, Nicaragua, Norway, Sweden and Turkey — nineteen in all.

This is the first Exposition ever held that has exhibits from every colony of England and France. In addition to the assignment of space for regular exhibits and buildings, concessions were granted for the purpose of conducting theaters, shops, restaurants, or of furnishing representations of native life to the following governments: Algeria, Austria, China, India, Dahomey, Egypt, Hungary, Pacific Islands, Italy, Japan, Morocco, Persia, Sandwich Islands and Tunis.

**The Site of the Exposition.**—The idea of a dual site was abandoned at length as impracticable, and Jackson Park was selected as the location of the Exposition. This change, opposed vigorously at first, soon was generally approved. Many of the minor buildings, special exhibits, etc., were provided with space on the strip of land connecting Jackson and Washington Parks and known as Midway Plaisance.



THE GRAND BASIN AND "COURT OF HONOR."

Jackson Park is situated on the shore of Lake Michigan, seven miles southeast of the City Hall, and embraces 533 acres. Midway Plaisance has 80 acres. Washington Park, which is to a great extent a beautiful gateway to the Exposition, covers 371 acres. Upon these parks previous to their selection as the World's Fair site, \$4,000,000 had been spent in laying out the grounds and beautifying them with lawns, flower-beds, shrubbery, etc. The site of the Fair has been universally pronounced an ideal one. No international exposition ever had one surpassing it. It is four times the size of that devoted to the Paris exhibitions of 1878 and 1889. It has a frontage of nearly two miles on Lake Michigan, the largest body of fresh water on the globe.

**The Exposition Buildings and Grounds.**—These structures cover twice the area and represent twice the cost of those of the Paris Exposition of 1889. Alone, they have cost more than fifty per cent. of the total expense attending the greatest of the Paris fairs.

The plans were prepared by the best architects in America, and the several structures exhibit the highest achievements of American architecture. Over \$5,000,000 have been spent in laying out and beautifying the Exposition grounds, and the features of landscape gardening which the visitor beholds are in themselves sufficient recompense for a trip from the end of the world. To supply the Exposition buildings and grounds with water two plants were put in, one with a capacity of 24,000,000 gallons a day, and the other of 40,000,000. Thus 64,000,000 gallons a day are available. The pumping works and all the great machinery furnishing power to the Exposition are open to the inspection of visitors. A system for drainage, believed to be adequate and perfect, was adopted. Perfect sewerage, too, was secured. All refuse from the cafes and kitchens, and from lavatories and closets, of which 6,500 were constructed at an expense of \$450,000, is received by injectors and forced by compressed air through underground pipes into four huge tanks, where it is treated chemically and rendered entirely inoffensive.

It is estimated that the total cost of the Exposition to its close, and the winding up of its affairs, will be \$26,000,000. The total cost of the main buildings exceeded \$8,000,000. Seventeen thousand horse power for electric lighting is provided. This is three times the electric lighting power in use in Chicago, and ten times that provided for the Paris Exposition of 1889. There is 9,000 horse power for incandescent lights, 5,000 for arc lights, and 3,000 for machinery power. This supplies 93,000 incandescent lights, and 5,000 arc lights. The buildings provided with electric power are: Mines, Electricity, Agriculture, Transportation and Manufactures. The electric plant cost over \$1,000,000.

Twenty-four thousand horse power of steam is provided. The engines are in the power house outside of Machinery Hall, and one of

them, the Allis, is about twice the size and power of the celebrated Corliss engine which furnished power for the Centennial Exposition. Oil is used as fuel. The boilers present a solid bank 600 feet long. Of the 24,000 horse power, 17,000 is provided for electricity.

**The General Departments of the Exposition** are twelve in number, and are as follows: A—Agriculture, Food and its Accessories, Forestry and Forest Products, Agricultural Machinery and Appliances, (W. I. Buchanan, Chief); B—Horticulture, (J. M. Samuels, Chief); C—Live Stock: Domestic and wild Animals, (E. W. Cotterell, Chief); D—Fish, Fisheries, Fish Products and Apparatus of Fishing, (J. W. Collins, Chief); E—Mines, Mining, and Metallurgy, (Frederick J. V. Skiff, Chief); F—Machinery, (L. W. Robinson, Chief); G—Transportation: Railways, Vessels, Vehicles, (Willard A. Smith, Chief); H—Manufactures, (J. M. Allison, Chief); J—Electricity and Electrical Appliances, (J. P. Barrett, Chief); K—Fine Arts: Painting, Sculpture, Architecture, Decoration, (Halsey C. Ives, Chief); L—Liberal Arts: Education, Engineering, Public Works, Constructive Architecture, Music and the Drama, (S. H. Peabody, Chief); M—Ethnology, Archæology: Progress of labor and invention, isolated and collective exhibits, (F. W. Putnam, Chief.)

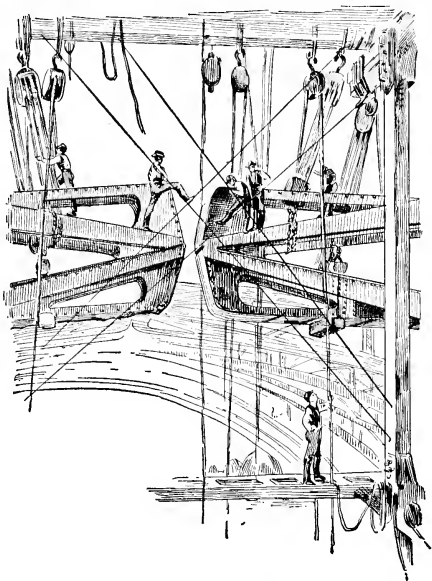
**Classification by Main Buildings.**—As to architecture and proportions of buildings, it cannot be construed as a criticism of the last magnificent Paris Exposition to state that the Columbian Exposition out-  
 rivals all of its predecessors. For instance, Machinery Hall in 1889 was the great distinctive feature from a structural and architectural point of view. Its roof stood in the clear 368 feet, at that time the widest span ever used for a roof truss. In the grand building of Manufactures and Liberal Arts in 1893, the roof span of the great central transept is 375 feet in the clear, and the length of the building with trusses of this span is about a quarter of a mile. Surrounding this central and distinguishing feature of the Manufactures building on all four sides are great galleries 200 feet wide, making the total size of the building 1,687 feet long by 787 feet wide. There are under roof in this one building, including gallery area, 44 acres. The great Machinery Hall of the Columbian Exposition is in clear area more capacious than that of 1889, and yet in Paris, the exhibits of transportation appliances, such as locomotives, cars, etc., were largely displayed in Machinery Hall and its annex. At this Exposition the management has provided a separate building for Transportation exhibits more than 1,000 feet long and 250 feet wide, with a great annex having more than twice the area of the former building. Agricultural Hall is a structure of most imposing proportions, and of exquisite architecture, and in it are exhibited the choicest illustrations of America's great agricultural industries of farm and field, together with her food products of all kinds and descriptions

A separate building of suitable proportions is provided for the Forestry exhibits. There is also a suitable building for the greatest display of electric machinery and appliances, also a building of large proportions for Mines and Mining, to the end that the great mineral resources of the country may be shown to the world. The Fine Arts are housed in a building whose classic outlines fittingly designate its uses, and so designed and arranged in its interior as to afford ample and prominent display of all works of art from our own country and from foreign lands. Woman's work in all its various branches and ramifications is exemplified in what is known as the Woman's building, designed by a Boston woman, whose work gives evidence that woman competes with man in every sphere of labor.

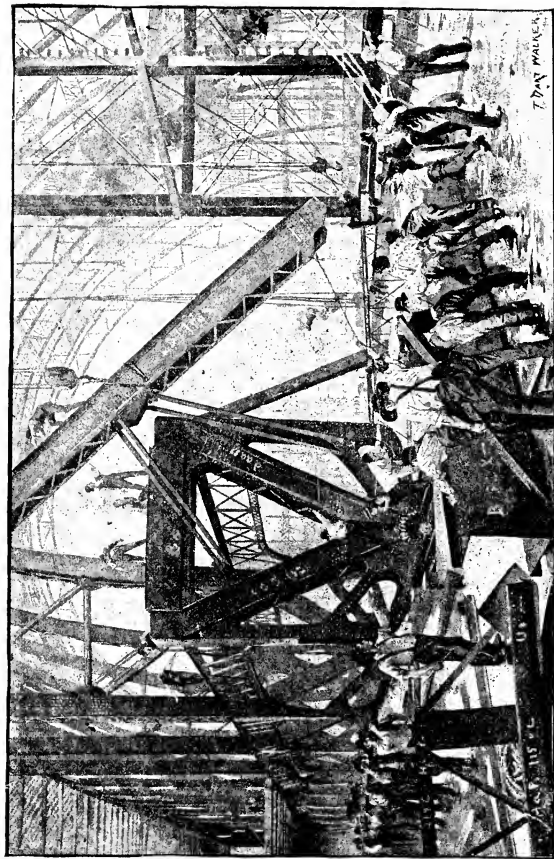
One of the distinguishing features of the cluster of ten edifices grouped about the Court of Honor, directly at the head of what is known as the gateway to the Exposition,

is the Administration building. Classic, imposing, and inspiring it dignifies, by its symmetry and proportions, the great main group of this Central Court. The architecture of all the buildings has won world-wide commendation.

**The Architects.**—The honor of designing these great structures was wisely distributed among the leading architects of the United States; three selected from New York City, one from Boston, one from Kansas City, and five from Chicago, making a board of ten, by whom the



JOINING THE ARCHES OF THE GREAT MANUFACTURES BUILDING.



THE MANUFACTURES AND LIBERAL ARTS BUILDING UNDER CONSTRUCTION.

general arrangement and character of the grounds and buildings were determined. The Board of Architects and the buildings allotted to them were as follows: Richard M. Hunt, Administration building; W. L. B. Jenney, Horticultural building; McKimm, Mead & White, Agricultural building; Adler & Sullivan, Transportation building; George B. Post, Manufactures building; Henry Ives Cobb, Fish and Fisheries building; Peabody & Stearns, Machinery building; S. S. Beman, Mines and Mining building; Van Brunt & Howe, Electricity building. C. B. Atwood, Designer-in-chief of the Construction Department, is the architect of the Peristyle, Music Hall and Casino, and Fine Arts, Forestry and Dairy buildings, and the Terminal Railway Station. Miss Sophia B. Hayden is the architect of the Woman's building.

**Construction and Cost.**—The work of construction was from the first to the close under the general supervision of Director of Works, Daniel H. Burnham, and to him, perhaps, more than to any other one man is due the daring conception of the whole and the general harmony of design.

Whatever the point of view of the visitor—whether it be in front of the beautiful Art Gallery, looking south, in front of the Horticultural building, looking east, or in front of the Peristyle, looking west—wherever his vision may compass a group of the great buildings, or a section of the beautiful grounds, the conclusion must come with added emphasis that everything, from the smallest to the greatest detail of this magnificent work, has felt the touch of one masterful hand, and the influence of one powerful mind. The Paris Exposition cost about \$9,500,000. A relative idea of expense may be obtained when it is understood that the outlay for the Chicago Exposition, including administration and all other expenses, will probably be from \$26,000,000 to \$30,000,000. In addition to this, there were perhaps from \$3,000,000 to \$4,000,000 expended by the general government, foreign countries and by the various states for their buildings and the exhibits contained therein. To this should be again added the expenditures by private individuals who purchased concessions for buildings to be used for various purposes.

**Material used in Buildings.**—The material used in the construction of the Exposition buildings was iron, wood, glass, and what is called "staff." Thirty thousand tons or two thousand carloads of the latter material were consumed. Staff was invented in France about 1876, and was first used in the buildings of the Paris Exposition in 1878. It is composed chiefly of powdered gypsum, the other constituents being alumina, glycerine, and dextrine. These are mixed with water without heat, and cast in molds in any desired shape and allowed to harden. The natural color is a murky white, but other colors are produced by external washes rather than by additional ingredients. To prevent brittleness, the material is cast around a coarse cloth, bagging

or cakum. The casts are shallow, and about half an inch thick. They may be in any form—in imitation of cut stone, rock, faced stone, moldings or the most delicate designs. For the lower portions of the walls the material is mixed with cement, which makes it hard. Staff is impervious to water, and is a permanent building material, although its cost is less than one-tenth that of marble or granite. One hundred and twenty carloads of glass, enough to cover twenty-nine acres, were used in the roofs of the various Exposition structures. More than forty-one carloads, or eleven acres, were required by the Manufactures building alone.

The ornamental work of the World's Fair grounds was planned and executed practically without regard to cost. Aside from the cost of the great buildings, the following are among the sums which have been spent in preparatory and decorative work: Grading and filling, \$450,000; landscape gardening, \$323,500; viaducts and bridges, \$125,000; piers, \$70,000; waterway improvements, \$225,000; railways, \$500,000; steam plant, \$800,000; electric lighting, \$1,500,000; statuary, \$1,000,000; vases, lamps, etc., \$50,000; lake front adornment, \$200,000; water supply and sewerage, \$600,000; other expenses, \$1,000,000; total, \$5,943,500. The total expense of organization, administration and operation of the Exposition is estimated at nearly \$5,000,000. This takes no account of the amounts spent by the National Government, the States of the Union, foreign nations or private individuals or corporations.

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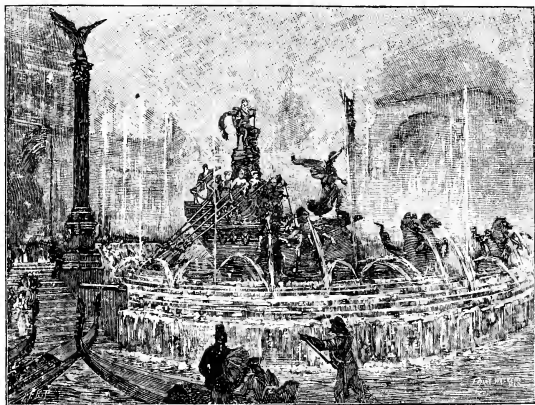
### SCULPTURE IN THE GROUNDS.

Throughout the grounds, the visitor finds himself in the company of sculptural pieces of acknowledged artistic merit. Many of them are connected with the great buildings, and will be referred to at the proper time. Others, however, are to be found in the State group, two in front of the Minnesota building of great beauty, while others are met with upon bridges and viaducts, or among the trees, or on the Wooded Island. Native wild animals of America are illustrated in sculpture by Edward Kemeys and A. P. Proctor, prominent among them being a male and female puma, a buffalo cow and bull, a brown and black bear, a polar and grizzly bear, an elk, and a moose. Many of these are repeated. Lions of enormous size are also to be found at different points on the grounds along the lagoons. Three distinctive pieces of work, however, stand out in bold relief.

**The Columbia Fountain.**—The first of these is the Columbia Fountain, sometimes spoken of as the MacMonnies Fountain, from the name of its sculptor. This beautiful creation is located directly in front of the Administration building, at the western end of the Grand Basin which forms the gateway of the Exposition, and around which is



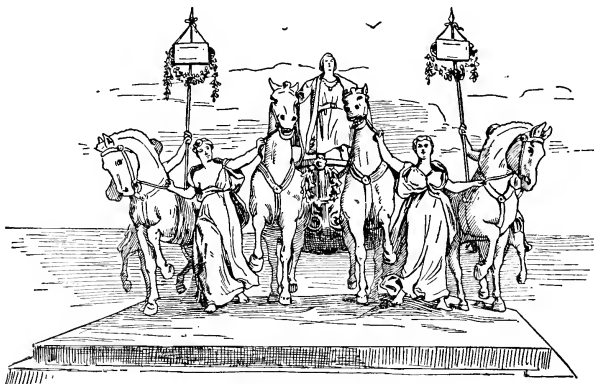
located the group of buildings which form what is known as the Court of Honor. Two noted pieces of the sculpture of the Exposition was, at an early date, placed in the hands of Messrs. St. Gaudens and MacMonnies. To the latter was given the design and construction of the great Columbia Fountain. Frederick MacMonnies is an American by birth, and scarcely thirty years of age. The central idea of the fountain is that of an apotheosis of modern liberty—Columbia enthroned on a triumphal barge guided by Time, heralded by Fame, and rowed by eight standing figures, representing on one side the Arts, and on the other Science, Industry, Agriculture, and Commerce. The barge is preceded by eight sea-horses, forming a circle directly in front and



THE COLUMBIA FOUNTAIN.—BY FREDERICK MAC MONNIES.

mounted by eight young men as outriders representing modern commerce. The design of the base is circular—150 feet in diameter—and is flanked on each side by columns 50 feet high, surmounted by eagles. The water is furnished by a great half circle of dolphins in the rear, and by a system of jets which entirely surrounds the barge and figures. At night the fountain is illuminated by electricity, after the principle employed in the fountains in the Champ de Mars. The smallest figure is about twelve feet in height, and the largest twenty feet. For the sculpture pieces delivered in plastic the sum of \$50,000 was paid. This is exclusive of foundations and platforms. For the handling of this immense work, Mr. MacMonnies engaged four large ateliers in Paris.

**The Electric Fountains.**—The great electric fountains, one on each side of the MacMonnies creation, adorn the basin at this point. These fountains, costing \$45,000, throw streams of water 150 feet high, and are, therefore, much larger than the one seen at Paris, and dwarf the Yerkes electric fountains at Lincoln Park. The latter throw a stream less than 75 feet high and affords not one half the separate provisions for colored lights. Of course, these electric fountains can only be seen to advantage when operated at night. In the day time, nothing is apparent but a multitude of pipes encased in a circular bed on each side of the MacMonnies fountain. At night, however, through these pipes are



THE COLUMBUS QUADRIGA—ON PERISTYLE.

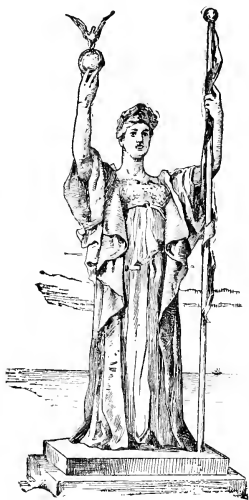
BY D. C. FRENCH AND E. C. POTTER.

shot several hundred jets arranged in two circles, and the display when both fountains are playing is superb.

**The Statue of the "Republic."**—Looking eastwardly from the MacMonnies fountain, the eyes of the visitor rest upon the great Statue of the Republic, the largest ever made in America, which faces the Administration building from the eastern end of the waterway. This figure is sixty-five feet tall, is perfect in symmetry, and was designed by Daniel C. French, of New York. The arms and hands are upraised toward the head. In her right hand is held a globe on which an eagle rests with outspread wings, the left hand grasping a pole on top of which is a liberty cap, the globe and eagle symbolizing the invitation of liberty to the nations of the earth. The globe is invitingly held forth under the fostering shelter of the eagle's wings. The

left arm lifts the emblems high above the head, to imply that the Republic holds liberty paramount to all else. A laurel wreath rests on the head; the hair is arranged after the fashion of the Grecian model, while the drapery lays in heavy folds on the arms and shoulders and falls in graceful curves at the sides. The bust is covered with armored shields, and on the bosom rests an eagle with wings outstretched. A corsage envelopes the waist, and from it depends a chain holding a sword on the right side of the figure. In harmony with the beautiful buildings which surround the Grand Basin, the Statue is of true classic build, Between it and the Statue of Liberty which stands in the New York harbor there is a striking resemblance. The head, neck and arms are finished in old ivory after the copies of the famous statues of Jupiter and Minerva, by Phidias. The rest of the form and drapery is of bronze or gilt. From the chin to the top of the head is 15 feet, and the arms are 30 feet long. A line around the head and hair measures about 24 feet, and the nose is 30 inches in length. Four men could find sitting room on one of the hands, and it would take a wedding ring ten and a half inches in diameter to fit her finger. The length of her fore finger is 45 inches. There is a stairway through the inside of the figure, and the man who attends to the electric lights in the diadem clammers up a ladder through the neck and out through a doorway in the crown of the head.

**The Peristyle or Grecian Colonnade**, 500 feet long and 150 feet high, connects the Casino and Music Hall at the extreme end of the Grand Basin. It is at once classic and picturesque. Viewed from any point it excites admiration, but to be fully appreciated it must be seen from a point some distance out in the lake. On clear days, as the sun is about to pass the meridian, his light is thrown glinting along the stately columns and heroic statuary, here touching an exposed surface to a silver tinge, and there casting a shadow in relief, the whole forming a very charming picture. Along the top of the Peristyle is a broad



STATUE OF THE REPUBLIC. (FACING THE ADMINISTRATION BUILDING).

promenade, adorned with eighty-five allegorical figures of heroic proportions. But it is at the center of the Peristyle that the sculptor's crowning work appears. The colonnade is here broken by an immense triumphal arch, rising twenty feet higher than the promenade. At the top the arch gradually narrows to a pedestal forty feet square, supporting the Columbus Quadriga.

**The Columbus Quadriga.**—This group, representing Columbus as he appeared in the triumphal fête given in his honor on his return from his first voyage, has for its central figure the great discoverer standing in a four-horse chariot, leaning lightly on a bejeweled admiral's sword. The figure, fourteen feet high, is poised firmly on its feet, the head thrown back proudly as an indication of the daring determination of the bold navigator. The horses drawing the chariot are led by women, whose attitude expresses strength and energy. Their light drapery flies in the wind, and the mounted horses are prancing impatiently. A mounted herald on either side completes the group. D. C. French and E. C. Potter are the sculptors and designers.

**Material and Methods in Exposition Sculpture.**—As a rule, the figures and bas-reliefs were made from models one-fifth their present size. Sometimes the model was made of wood, and the plaster or staff was worked upon the figure until it was brought to the formation desired. Many of the heroic figures are done in actual staff. It is not too much to say that hundreds of thousands of people have availed themselves of the invaluable lessons which the building of this exposition, in all its parts, afforded, and have gained thereby liberal educations in art.

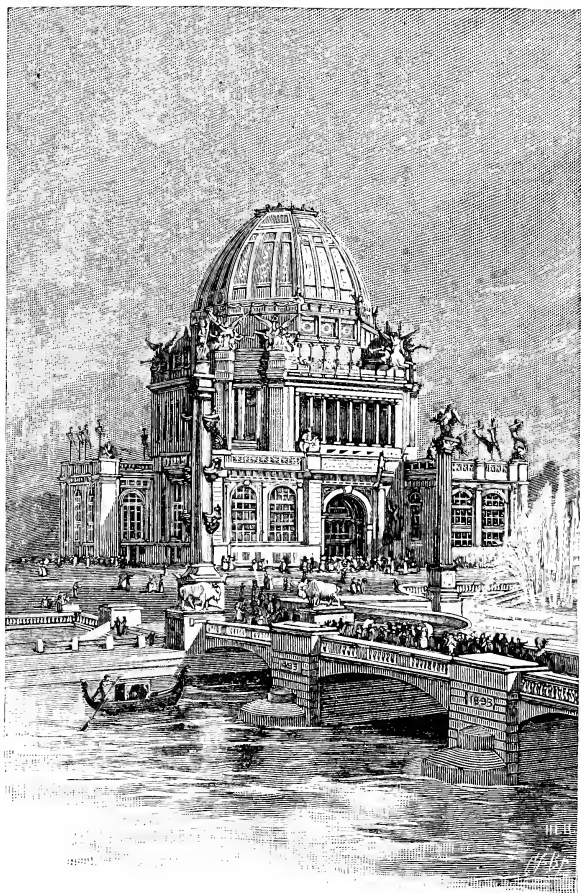
## THE MAIN EXPOSITION BUILDINGS.

The great buildings are thirteen in number. The names they bear indicate very clearly the uses for which they are intended. Their locations may be readily determined by reference to the map. For the convenience of the visitor, and not because of their comparative importance, they are described here in alphabetical order.

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### ADMINISTRATION BUILDING.

This magnificent structure may be seen from almost any point within the Exposition grounds. Its beautiful gilded dome rises above the surrounding buildings in the Court of Honor. It has been pronounced the gem of all the architectural jewels of the Exposition. As one gazes on the superb creation, the knowledge that it is constructed of material intended to last but a few years at the longest, produces a sense almost of sadness. Computed according to size, its cost, \$435,000, is greater than that of any of its neighbors. It occupies the most commanding position on the Exposition grounds, overlooking the Grand Basin which stretches between the façades of the Manufactures and Agricultural buildings, under the Peristyle to the lake. Its dome may be seen shimmering in the sunlight many miles out upon the blue waters of Michigan. The building is in the form of four pavilions, 84 feet square, one at each of the four angles of the square of the plane, and connected by a great central dome 120 feet in diameter and 250 feet high. In the center of each façade is a recess, 32 feet wide, within which is a grand entrance to the building. Dignified and beautiful, it well befits its position among the many fine structures over which it presides. In general design, it is in the style of the French renaissance, carried out in the academic manner of the Ecole des Beaux Arts. The first great story is of the Doric order, and of heroic proportions, surmounted by a lofty balustrade. At the angles of each pavilion, the piers are crowded with sculpture. Externally, the design may be divided, in its height, into three principal stages. The first stage corresponds in height with the buildings grouped about it, which are about 65 feet high. The second stage of the same height is a continuation of the central rotunda, 175 feet square, surrounded on all sides by an open colonnade, 20 feet wide and 40 feet high, with columns four feet in diameter. The third stage consists of the base of the great dome, 30 feet in height, and the dome itself, rising in graceful lines, richly ornamented with molded ribs and sculptured panels. The dome asserts



ADMINISTRATION BUILDING.

itself grandly at the end of the long vistas which radiate in every direction.

The four great entrances, one on each side of the building, are 50 feet wide and 50 feet high, deeply recessed. On each side of these entrances are placed groups of sculptures of emblematic character. The interior features rival in beauty the exterior. Between each of the grand entrances is a hall, 30 feet square, provided with broad circular stairways and swift-running elevators. The interior of the dome is octagonal in form, the first story being composed of eight enormous arched openings. Above the arches is a frieze, 27 feet in width, the panels filled with tablets, borne by figures carved in relief. The interior of the dome rises 200 feet from the floor, and an opening 50 feet square admits a flow of light. The under side of the dome is enriched with panels filled with sculpture and an immense painting. The interior of this rotunda rivals, if not surpasses, the most celebrated domes of like character in the world. In the four corner pavilions, which are four stories high, are the offices of the Administration, the Chiefs of the various Departments, Board and Committee rooms, Administration Post Office, Bank, Restaurant, etc.

**Interior Decoration.**—From the ground floor rise eight great arches to a height of about forty feet. Four of these lead away in the rotundas to the corner pavilion, and through the others over the doors from the outside. Each of the former is supported by two massive pillars toward the side, between which, half way up, is a balcony or gallery looking out on the floor below. In the panel between these grand arches, set in the wall, well toward the top, are 16 huge bronze plates. In these are written, in gilded letters, the names of the great countries of the earth, all of which have representation, great or small, in the Columbian Exposition. Extending around the dome,



WATER UNCONTROLLED.  
ADMINISTRATION BUILDING.

at the top of these arches, is a strip of white molding, handsomely carved and with its cuts and crevices worked in gilt. Resting on this molding are eight panels, one at each side of the octagon, and each with a gilt slate supported by two winged female figures. On each slate is the record of some great discovery or event in the history of the world's progress, as "The mariner's compass came into general use in navigation about 1272;" "Gunpowder was first employed in European warfare about 1325;" "Gutenberg introduced the art of printing from movable type in 1450;" "Copernicus explained his theory of the solar system in 1543;" "Newton published his discovery of the law of gravitation in 1687;" "Watt patented his invention of the condensing steam engine in 1769;" "Jenner discovered the principle of vaccination in 1796;" "Morse perfected his invention of the electric telegraph in 1837."

Above these panels is a row of light terra cotta-colored panels, through the tops of which at regular intervals are set in small, square-latticed windows. Farther up, on another stretch of molding, are printed the names of men whose discoveries and inventions have been of great importance in the progress and development of the world. The names include: Ptolemy, Plato, Descartes, Humboldt, Miller, Guy-Lussac, Herschel, Franklin, Henry, Agassiz, Galen, Harvey, Archimedes, Newton, Copernicus, Aristotle, Kant, Lyell, Priestley, Lavoisier, Kepler, Ampere, Cuvier, Lamarck, Vesalius, Hunter, Liebnitz, Galileo, Bacon, Werner, Murchison, Berzelius, Liebig, Volta, Faraday, Linnæus, Darwin, Hippocrates, Laplace, La Grange. Beyond these is a row of plaster medallions showing the heads of the different types of women of the world, and still farther up at the summit of the first dome are eight panels, each having a handsome plaster group. The central figure in all is that of a woman with outstretched arms, and holding in each hand a wreath with which to crown some one of the figures before her. The central figure is the genius of the World's Columbian Exposition, the initial letters of the words being inscribed over her head, the kneeling figures in front representing Literature, the Sciences, Arts and Industries, upon which recognition and honor are being bestowed. It is upon the outer and upper dome that Dodge has painted his picture, "The Glorification of the Arts and Sciences." The idea there expressed is a representation of Apollo sitting on a lofty throne and conferring honors upon the victors in war and the leaders in science and in art. The form of a warrior is bent before him and other favorites approach on the broad steps that lead to the throne. In the procession, which extends around the dome, are figures representing music, poetry and the arts, sciences and industries. There are also four winged horses drawing a model of the Parthenon, and over it all are angelic figures drawing back the canopy from the amphitheatre in which such gatherings were held by the ancients.



**Sculpture.**—The sculptor of the Administration building is Karl Bitter, of New York. The subjects of his groups on the small domes are "Commerce," "Industry," "Justice," "Religion," "War," "Peace," "Science" and "Art." The subjects of his groups on the corner pavilions are "Charity," "Truth," "Strength," "Abundance," "Tradition," "Liberty," "Joy," "Diligence," "Education," "Unity," "Patriotism," "Theology." The subjects of his single figures are "The Fishermid," "Neptune," "Air," "Diana Harvesting," "Blacksmith," "Chemistry," "Electricity." Groups at the sides of entrances represent the elements two each of "Water," "Air," "Earth" and "Fire."

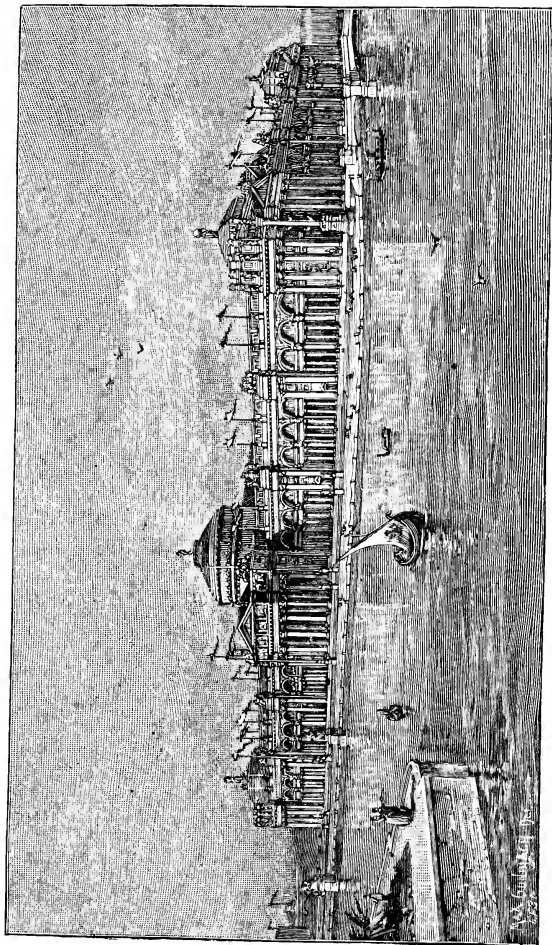
A great statue of Columbus, the erection of which was greatly delayed, stands on a pedestal 14 feet high directly in front of the west entrance to the building. The statue has a history. It was begun by Louis St. Gaudens, brother of the great modern sculptor. Being unable to finish it, a pupil of Augustus St. Gaudens, Miss Mary Lawrence, took up the work under the direction of her teacher. The figure represents Columbus with the standard of Castile and Aragon uplifted in his right hand. In his left is the discoverer's sword, pointed downward. The head is thrown backward. The face differs from nearly all the familiar portraits in that it is beardless, in this respect only resembling the Lotto, accepted as the model for the souvenir coin. The face is deep lined and has a careworn look quite unlike the calm and contented expression of the Lotto portrait, or any of the other familiar likenesses of the navigator. The hands are encased in gauntlets, and falling from the cuirass are the tassels or skirts of sliding splints of steel. On the feet and ankles are the jambes. The figure represents Columbus taking possession of America. The pose is heroic and the idea admirably conveyed.

**Architect.**—Robert M. Hunt, President of the American Society of Architects, New York.

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### AGRICULTURAL BUILDING.

The building proper, which has been appropriately styled the "Palace of Agriculture," is 500 x 800 feet, and the annex 300 x 500 feet, the total cost of both being \$618,000. In many ways, it is one of the magnificent and striking structures of the Exposition. It stands very near the shore of Lake Michigan, facing the Court of Honor. Its longest dimensions are east and west. The design is bold and heroic. The general cornice line corresponds with that of the other great buildings. On either side of the main entrance are mammoth Corinthian pillars, 50 feet high and five feet in diameter. On each corner, and from the center of the building, pavilions are reared, the center one being 144 feet square. The corner pavilions are connected by curtains, forming a continuous arcade around the top of the building. The main entrance leads through an opening 64 feet wide into a



AGRICULTURAL BUILDING, FROM GRAND BASIN.

vestibule, from which the visitor passes into a rotunda 100 feet in diameter, surmounted by a mammoth glass dome 130 feet high. All through the main vestibule appropriate statuary has been placed. Similar designs are grouped about all of the grand entrances. The corner pavilions are surmounted by domes 96 feet high, and above these also tower groups of statuary.

A magnificent colonnade connects the Agricultural building with the Machinery hall. In the colonnade is an Assembly Hall, devoted to the uses of the departments of Agriculture, Live Stock and Forestry and conveniently located near one of the stations of the elevated railway. Broad stairways lead into the assembly room, which has a seating capacity of about 800. The farmers have nothing of which to complain in regard to their reception and treatment by the World's Fair management.

**Agricultural Progress.**—A great advance has been made since the Centennial Exposition in all branches of agriculture. Since that time it has been honored with department representation in the President's cabinet. Experiment stations are now connected with the agricultural



PEDIMENT OF AGRICULTURAL BUILDING.

colleges of the country, supported by the Government, with trained scientists and educators at their head, their work reaching out into all the fields of scientific research, seeking to assist in a practical way those engaged in farmwork and to advance the standard of excellence in this great industry to a foremost place in the estimation of mankind.

The subject of irrigation and its possibilities has, within a few years, become one of intense interest. The Exposition presents the subject in a manner so practical and comprehensive as to promise the utmost service in stimulating production and converting barren lands into fertile fields.

The great advance made in the science of dairying and in the successful breeding of live stock has been one of the marvels of the past decade, and with the impetus to these industries resulting from the Dairy School and the immense Live Stock exhibit, which begins August 21, the good results likely to follow cannot be estimated.

The interest throughout the country in beautifying roadways by tree planting, the setting aside by several of the State legislatures of one day in the year to be devoted to this purpose, known as Arbor Day,

and the encouragement given this excellent practice in the common schools; the popularity of and interest taken in Farmers' Institutes everywhere by the farming community, are all indicative of rapid progress in agricultural thought.

The Exposition has focused the best results, the thought, the intelligence, the discoveries and the energy of the agricultural interest and its allied industries.

If a purpose of the Exposition of 1893 is to exhibit to the world the energy and culture of our agricultural population together with the unending variety and untold wealth of our natural resources, that purpose will probably not have been in vain.

**The Main Floor.**—The eastern portion of the main floor of the building is occupied by the agricultural and other food exhibits of foreign nations. Great Britain, Germany, France, Mexico, Austria, Denmark, Sweden, Japan, Paraguay, Canada and a number of other countries secured space ranging from 1,000 to 15,000 square feet each. The foreign exhibits are as comprehensive as those of our own country and show some features exceedingly instructive to Americans. Occupying nearly all of the remainder of the main floor is the exhibit of cereals and other farm products from the States of the Union. Every State and Territory is represented by its products. Thus, upon this one vast floor, covering nearly ten acres, are displayed in all their variety and perfection the farm products of the world.

The exhibits are arranged with especial reference to a ready understanding of their salient features. For under the regulations adopted by the department it was required that each exhibit be accompanied by the following data: Name of object, name of producer, where grown, character of the soil, date of planting, quantity of seed planted per acre, method of cultivation, date of harvesting, yield per acre, weight, price of product at nearest market, average temperature and rain or snow-fall by months between planting and harvesting, and whether or not irrigation was employed.

On the six acres of flooring in the annex is shown every description of agricultural machinery, including not only the best and most improved now in use, but also such as illustrate the progress of the industry from primitive times to the present.

**Experiment Station.**—An instructive exhibit is that of the association of American Agricultural Colleges and Experiment Stations, occupying nearly 8,000 square feet of space, and located in the south-west corner of the building on the first floor. It represents the entire work of a model agricultural experiment station, covering the whole field of experiment and research in crops, botany, horticulture, entomology, feeding stuffs, animal nutrition, dairy solids, milk-testing, and veterinary science, including a botanical, biological and chemical laboratory.

The colleges have in this space presented a combined exhibit graphically illustrating the work and special field covered by each. The exhibit will afford a vast amount of information to many thousands to whom it will prove of incalculable benefit. The crops best adapted to different localities and the reasons therefor, the most improved methods of cultivation, how the best results may be secured, these are lessons worthy of careful study.

**The Galleries.**—In the great galleries of the building, which are as novel in construction as perfect in point of availability, is located, in the north front, the wool exhibit; in the east end, the apiary display, which includes working colonies of bees; in the south front, the dairy implements, and in the west front the exhibit of the brewing industry, while the west central sections contain the magnificent collections of flours, meals, bread, pastry, sugars, confectionery, canned goods, oils, soaps, chocolates, tobaccos and a limitless list of manufactured food products.

**Appearance and Character of Exhibits.**—The visitor, on entering the Agricultural building, will, for a moment, imagine himself in a city of pavilions, pagodas and kiosks. The foreign governments, the States of the Union and private exhibitors have housed their exhibits in beautiful little temples, which line long avenues, running east and west and north and south, on the immense floor of the structure. Every exhibit tells its own story.

Information is given the visitor by tags and placards, so that he need ask no questions as he moves along. The pavilions themselves are, to a great extent, exhibits, because in most cases they were built in their native clime and to illustrate the wood products of the different States and countries; they were then shipped to Chicago in sections. One state, for example, makes its grain and seed exhibit in the form of a Greek palace, built of glass tubes filled with grain. The cost of some of the private booths was above \$25,000.

British exhibits in the Agricultural display contain specimens of grain from the English experimental grounds, showing the effects of artificial fertilization on the various seeds. Textile materials, such as hemp, manilla, sisal, flax and jute, are displayed, as well as samples of tobacco from East Indian colonies under British rule. The Liebig exhibit of canned and preserved meats is large and must prove most interesting to American preservers of meat, while manufactured goods made of flour, meal and honey are exhibited side by side with natural and artificial water, lime-juice preparations, Scotch and Irish whiskies, ales, stouts and other malt liquors. Fertilizers, chemical manures, phosphates and alkalis.

**Interior Decoration.**—The painters on the Agricultural building, G. W. Maynard and H. T. Schladermundt, were most successful in decorating

its broad panels and domes. The series begins with Maynard's panel, "Autumn." Above is a frieze with horses, oxen and small groups of agricultural subjects leading to the main portico, the entrance to the rotunda, called the "Temple of Ceres." The colored combinations are rich and effective. "Abundance" and "Fertility" are two great female figures at the sides of the main entrance.

**Sculpture.**—The beautiful "Diana" statue, which adorned the tower of Madison Square Garden, New York, for some time, may be seen above the central dome. It is the work of August St. Gaudens, of New York, the sculptor of the Lincoln statue in Lincoln Park, Chicago, and designer of many a work of singular grace. The figure is of heroic size, being 18 feet in height. Diana is represented with a drawn bow, her right foot resting upon a small ball which moves in a socket to the slightest zephyr. Philip Martiny produced twenty single "Signs of the Zodiac," twenty figures of "Abundance," two groups of "Ceres," two of the "Four Seasons," four of "The Nations" (four figures in each group), a horse group and cattle group, and four pediments representing "Agriculture." Over the main entrance is an Agricultural pediment, modeled by Larkin G. Mead, of Florence, Italy, representing "Ceres." Martiny's work throughout has been pronounced by critics exceptionally beautiful. The yoke of oxen, with a huge Agricola between them, and the numerous figures of domestic animals graphically illustrate the purposes of this beautiful palace.

**Architects.**—McKim, Mead & White. Chief of Department—W. I. Buchanan.

### ANTHROPOLOGICAL BUILDING.

This building, situated in the southeastern portion of the grounds, between the Forestry building and North Pond, and reached by Intramural Railway going south, is devoted as indicated by the inscription over the main entrance to "Anthropology—Man and His Works." It was erected because of the demand upon the space in the Manufactures and Liberal Arts building, which structure it was intended originally should accommodate the many bureaus of the Ethnological department. The building is 415 feet long by 255 feet wide. The ground floor contains 104,489 square feet of space, for exhibits, aisles, offices and lavatories, and a gallery 53,768 square feet. In the southern part of the ground floor 31,878 square feet are taken up by two sections of the department of Liberal Arts—the Bureau of Charities and Corrections, and the Bureau of Sanitation and Hygiene. The rest of the floor contains the general archæological and ethnological exhibits.

**Physical Anthropology.**—The exhibits relating to Physical Anthropology and allied sciences are to be found in the north gallery. The methods and results of investigations on these sciences are illustrated in a series of laboratories. Beginning at the west end the first three

rooms are devoted to the methods of studying the physical characteristics of races. The next room contains specimens and data bearing upon the study of the brain and nervous system. The fifth and sixth rooms are devoted to the science of psychology. One of these rooms is fitted out as a working laboratory in which tests of simple mental process will be carried on. The other room contains a collection of apparatus used in experimental research in psychology, and material illustrating the provisions for teaching psychology in universities.

Next are shown the results of investigations on the growth and development of children and their practical bearings upon education. Most of this material has been collected in the public schools of various American cities, and in college gymnasiums.

The last room contains a special exhibit of the anthropometric laboratory of Harvard University, including the statues of the typical American man and woman. Measurements and tests are here made illustrating the purposes of such laboratories. Along the inner aisle are arranged a series of charts representing the results of the work of the department on the physical character of North American Indians.

**Library.**—At the east end of the North Gallery is exhibited a collection of books and journals on anthropological subjects.

**Museums.**—Plans and views of a number of the principal ethnological and archæological museums are found on the walls of the north gallery.

**Early America.**—Although a World's Ethnological exhibit, in the highest sense, the early history of America is made a specially prominent feature. By this means foreign visitors are able to gather much information hitherto scattered in various museums, or here for the first time made known.

Americans have an opportunity of learning more of the early history of their own country than ever before, and the comparison between aboriginal customs and modern civilization is strikingly illustrated.

**Foreign Exhibits.**—Comparative archæology and ethnology can be studied in the exhibits from foreign countries. The principal foreign countries participating are: Canada, Mexico, Costa Rica, Honduras, Guatemala, British Guiana, Brazil, Paraguay, Russia, Germany, Japan, Corea and New South Wales. A special exhibit from the Minister of Public Instruction of France, consists of the capital Charney casts from Mexican and Central American sculptors, while from England is sent a set of the Mandelay photographs of a similar character of objects. The department itself makes a large exhibit from Peru, Bolivia, Columbia and other parts of South America, and the department and the Peabody museum of Cambridge, Mass., have united in making a very important exhibit from Yucatan, Guatemala and Honduras. The Vienna

museum has contributed one of the most valuable European collections and there are many individual foreign exhibits from all parts of the world.

**States Represented.**—The main American collections were brought together as a special departmental effort. Besides the special department collections, there are valuable exhibits made by state boards, by state historical societies and by museums.

The states represented are, Pennsylvania, New York, Missouri, Indiana, Ohio, Wisconsin, Colorado and North Dakota.

**Sections.**—Extending across the floor, just north of the two bureaus of Liberal Arts, is the section of Religions, Games and Folk-lore, which contains a collection of idols, amulets and other religious symbols of all countries, and a large collection of the games and toys of all times and countries, as well as various exhibits illustrating folk-lore. The remaining space on the ground floor of the building is occupied by archæological and ethnological exhibits. The north end of the gallery contains the laboratories of physical anthropology. Along the sides and southern end of the gallery are specimens of the animal kingdom as an exhibit in natural history, and on a portion of the west gallery are several historical exhibits including stamps and coins and a collection of fire arms. Here are also several collective archæological and ethnological collections.

### Section of Ethnology.

In the section of Ethnology the customs and costumes of the native American tribes are illustrated. The handiwork of the natives and photographs of themselves and habitations are exhibited. North of the United States there are collections from Siberia, Alaska, Greenland, Labrador, British Columbia and Canada. South of the United States are those from Mexico, Yucatan, British Guiana, Colombia, Peru, Bolivia, Paraguay and other parts of South America. Many foreign countries contribute to this section, including Brazil, Costa Rica, New South Wales and Africa. A unique collection is from the South Sea Islands, made directly from the natives and illustrating life in the Islands before the adoption of civilization.

**Living American Indians.**—The popular features of the Ethnological exhibit are those which illustrate, by living example, the principal families of native American Indians, who have made their temporary home in the Exposition, living in the exact way their forefathers lived before the white man invaded their lands. This outdoor exhibit is on the east and southeast shore of the South Pond, west of the Leather building. Here may be found the native Indians, with canoes, fishing and hunting tackle, costumes and all the appurtenances of Indian life. They cook, make trinkets, perform their songs and dances, and go



through the ordinary routine of life in their tribes. Specimens of their handiwork and photographs of themselves and their habitations, are sold as souvenirs to visitors. The tribes and habitations on the ground are:

The skin tent of the Eastern Eskimo with a family of the Eskimo from the village in the northwestern corner of the Exposition grounds.

The skin and bark wigwams of the Crees and Chippewayans with several families from the Northwestern Territory of Canada.

The birch-bark wigwams of the Penobscots with several families from Maine.

The mat house and bark house of the Winnebagos from Wisconsin.

The Iroquois village, an exhibit by the state of New York, showing the different styles of bark houses of the Six Nations, including the "long house" and palisade house. In these houses are living representatives of the different tribes.

There are also skin tepees, hogans and other habitations of the western tribes; and the state of Colorado makes an exhibit of the Navajos and Apaches.

Two large wooden houses, with carved totem poles in front, were brought from the northwest coast and are inhabited by the representatives of several tribes from Vancouver Island.

On the southern border of the pond are the thatched houses brought from British Guiana as an exhibit of that government, and in them are living representatives of several tribes.

Drawn up on the shore of the pond and on the water are to be seen the various canoes and boats of these native peoples, adding much to the picturesque features of the Exposition.

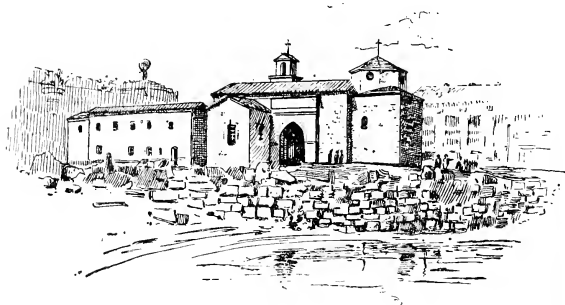
Back from the pond and near the Dairy building is the log house of pioneer times, in which is carried on carding and weaving and other home occupations of the pioneers, illustrating the early life of the white race on this continent.

This illustration of Indian and early pioneer life is intended as a back ground to the Exposition, bringing out by comparison with greater force the advances made during the past four centuries, as shown in the great buildings devoted to the material and educational interests of man.

### Section of Archæology.

**The Convent of La Rabida.**—Connected with this department and an exhibit of great popular interest are the relics in the Convent of La Rabida. This structure, one of the most interesting on the grounds, has been placed in a comparatively isolated spot, on the shore of the lake. It is, however, close to the general ethnological exhibit and is within easy reach of the great Casino pier at the main water entrance to the grounds. The old-fashioned building itself forms a

striking contrast to the magnificent architectures of the Fair. Its quaint walls and roof and general *ensemble* of the middle ages give the visitor a correct idea of the religious architecture of old Spain in the time of Columbus. It will be remembered, of course, that it was at the Convent of La Rabida that Columbus, well nigh discouraged, sought and obtained shelter and encouragement at the hands of the Franciscan priest, Father De Marchena, who used his influence in behalf of the explorer with Queen Isabella. Inside the Convent are found some of the most valuable relics of the Exposition, comprising illustrations of the life history of Columbus, with relics of the court of Ferdinand and Isabella, and of the early history of this convent in the time of Columbus,



THE CONVENT OF LA RABIDA.

and many historical paintings. The Columbian relics have been gathered from every quarter of the globe.

**Yucatan Ruins.**—The out-door exhibit of Yucatan ruins include portions of six of the ancient ruins differing in structure and ornament. The first is the central portion from the ruined group of Labna, showing the Labna portal; the second is the "straight arch" of Uxmal, reproduced from the east façade of the so-called "House of the Governor" from the ruins of Uxmal; the third section includes the famous façade of the "Serpent House" from the ruins of Uxmal; the fourth is the north wing of the "House of Nuns" from the ruins of Uxmal, and the fifth and sixth sections are wings of the same famous ruins. There are also reproduced two monoliths and several loose specimens of sculpture. The casts for these Yucatan ruins were made of staff by means of papier-mache molds and from the original ruins by

Edward H. Thompson, the United States Consul to Yucatan, under instructions from the Chief of the Department.

**Pre-Historic America.**—The in-door archæological exhibit contains many important collections and includes objects enabling the visitor to draw comparison between the various pre-historic periods on this continent. The glacial period is illustrated by several specimens from the gravels of the Ohio and Trenton valleys. Many collections are shown, which were obtained by special exploration of ancient burial places, mainly in the Ohio and Trenton valleys, and are illustrated by



CLIFF DWELLERS' EXHIBIT.

models, maps and photographs. Earth-works and mounds are reproduced by models and, as already stated, the strange sculptures and hieroglyphics found in the ruins of the ancient cities of Mexico and Central America are contained in the portions of the building devoted to those countries, while the mummies from Peru, and the large collections of pottery, fabrics and ornaments found with them, fully illustrate the customs of the ancient Peruvians.

**The Cliff Dwellers.**—It is proper to mention in this connection the interesting and curious exhibit of the ancient homes of the Cliff Dwellers, probably the earliest civilization of the American continent.

Noteworthy, this is one of the two exhibits on the grounds to which an extra price of admission is permitted to be charged, the other being the Esquimau village. The exhibit is housed, so to speak, in the largest artificial mountain ever constructed, adjoining the Anthropological building. It is an exact reproduction of Battle Rock in the MacElmo valley, Colorado. The representation is exceedingly realistic, having the appearance of solid rock, though constructed of timbers, staff, iron and stone, painted and sanded so as to resemble nature. Over all is a growth of cacti, yucca, cedar and other trees. Entering a cavernous portal the visitor stands in a typical Colorado canyon, in the craggy fastnesses of which many of the finest cliff dwellings, on a scale of one-tenth, and with marvelous exactitude, are reproduced. Opening from the canyon are mysterious caverns and niches, wherein are exhibited fine paintings of the ruins in this wonder-land, executed by the artist of the expedition, Alexis J. Fournier. In the relic room are shown some thousands of examples of the weapons, cooking utensils, implements and mummified remains of this pre-historic people. Outside there are trails for the pack animals and visitors, leading to Point Lookout, and in addition to this a herd of some forty wild animals, elk, blacktail deer, moose and Rocky Mountain sheep are exhibited to add realism to the scene. Admission 25 cents; catalogues 10 cents; guides furnished free.

**The Esquimau Village** inside of the grounds at 57th-street entrance is very attractive in its presentation of two teams of reindeer in harness, Esquimau dogs in harness, a snow house, skin tent, kyacks, Labrador trading post; the Esquimau themselves in their native sports, their children, etc. Admission 25 cents.

**Spanish Caravels.**—The reproduced Columbus' caravels, "Santa Maria," "Nina" and "Pinta," built in Spain for the Exposition, are exhibited in the South Pond. For full description of these curious vessels see the "Souvenir Edition" of the Official Guide.

**Viking Ship.**—The Viking ship, reproduced from a vessel 1,000 years old, under authority of the Norwegian government, is shown in the South Pond, too, as is also the old whaling ship "Progress." The price of admission to the latter, which contains a museum, is 25 cents.

### **Anthropological Building (Continued).**

**Hygiene and Sanitation.**—The Bureau of Hygiene and Sanitation and of Charities and Corrections, which were to have been located in the Manufactures and Liberal Arts building, were removed, as has been said, to this building. The Bureau of Hygiene begins at the nursery and its accessories and illustrates athletic training and exercise gymnasiums; apparatus for physical development and of gymnastic exercises and amusements, skating, walking, climbing, ball-playing, wrestling,

acrobatic exercises, rowing, hunting, etc., as well as special apparatus for training in schools and gymnasia, for exercise and drill.

The Sanitation division illustrates food supply and its distribution, markets, adulteration of food, preparation of food, cooking and serving, school kitchens and arrangement for school canteens and methods of warming children's meals; also, dinner-pails or receptacles for carrying meals for school-children, workingmen, and others, restaurants, dining halls and refectories. It covers the wide range of life in dwellings and buildings, tenement houses, flats, apartments, improved buildings for elementary schools, infants' schools, creches, court-rooms, theaters, churches, public baths, hotels, lodging-houses, lavatories, public and domestic hygiene, sanitation and general sanitary appliances with relation to drains and sewers, the treatment of sewers, the prevention of infectious diseases and all related subjects. In this department many instructive as well as interesting exhibits may be seen.

**The Bureau of Charities and Corrections** occupies a space of 15,000 square feet in the southwest corner of this building. All of the States of the Union have sent exhibits, which indicate by means of maps and charts the extent of provisions made for defective, dependent and delinquent classes; their number and cost, as well as the cost of supporting inmates of prisons, asylums and poor-houses. One State shows a model of an ideal alms-house, and another distributes free an immense mass of literature covering every subject connected with the care of the poor. Insane hospitals are given a large share of attention. The leading medical and surgical hospitals of the country make splendid exhibits, showing among other things models of modern war hospitals.

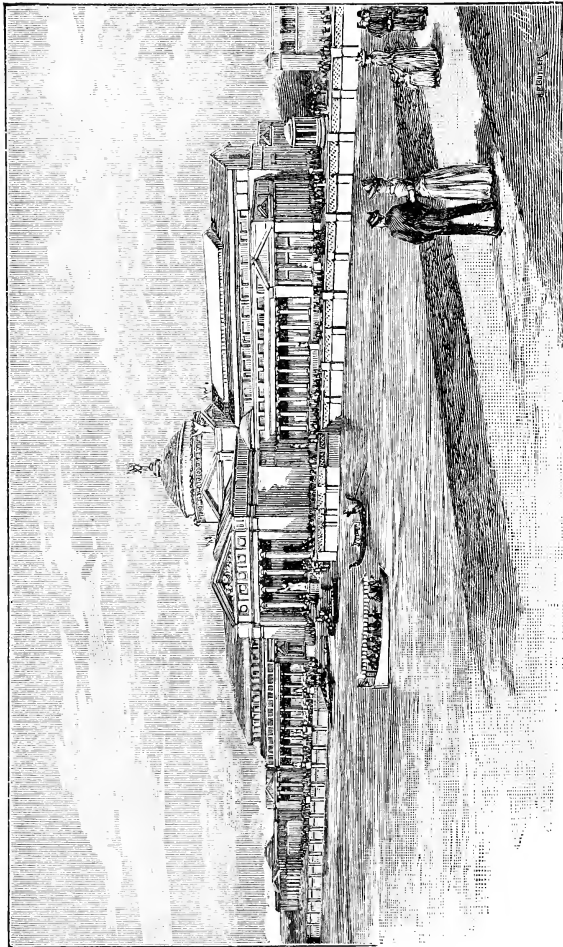
An interesting part of the Bureau to the ordinary visitor is that devoted to the criminal classes. Without the possibility of a bolt being shot, or a key turned behind him, he may study the construction of the most renowned jails in the world.

Many firms engaged in the building of jails and prisons exhibit in this class. England, Germany, France and Russia, have sent representative displays.

The Red Cross Society occupies a large area of space illustrating the latest improvements in hospitals for the treatment of the wounded in war.

A large number of exhibits, showing the tools used by the criminal classes, were offered, but lack of space and a disinclination to exhibit such things prevented their acceptance. Instruments of torture used in prisons of the olden times, among them the Nuremberg collection, with many from the Tower of London, are shown.

**Chief of Ethnological Department.**—Prof. F. W. Putnam.



ART BUILDING, FROM NORTH POND.

## ART BUILDING.

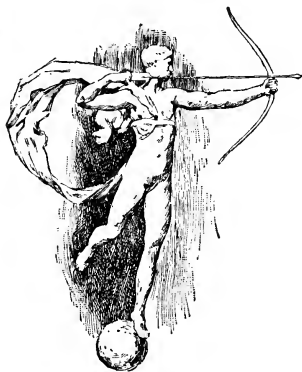
Of all the ambitious structures of the Fair this one alone may be said to have escaped the assaults of even the hypercritical. No design among the many submitted for the main buildings was more cordially praised than this, when it was first given to the public. It has lost nothing of its popularity since. The building is oblong, intersected north and south, east and west, by a great nave and transept 100 feet wide and 70 feet high, at the intersection of which is a dome 60 feet in diameter. The height is 125 feet to the top of the dome, which is surmounted by a colossal-winged figure of Victory. The transept, lighted entirely from above, has a clear space of 60 feet. The dimensions of the main building are 320x500 feet. It has two annexes, an eastern and a western, the dimensions of each of which is 120x200 feet. The cost of the structure was \$670,000.

Sculpture is displayed upon the main floors of the naves and transepts, and on the walls of the ground floors and in both the galleries are displayed paintings and panels in bas-relief. The corners made by the crossing of the nave and transept are used for small picture galleries. Outside galleries, 40 feet wide, form a continuous promenade around the entire building. Between the promenade and the nave are small rooms devoted to private collections of paintings and various art displays. The construction of the entire building was necessarily fire-proof, and the general tone is light gray stone. No wood is used, the materials being brick, staff, iron, and glass. The very panes in the windows are set in iron frames. This structure is located at the south side of the north pond, separated from the water by beautiful terraces ornamented with balustrades, and an immense flight of steps. At the main portal is a landing for boats. The north front faces a wide open lawn and the cluster of State buildings. Its immediate neighborhood is ornamented with groups of statues, replicas, and figures of classic art.

**Arrangement.**—Going in at either of the four entrances the visitor finds himself in a broad gallery which runs straight through to the opposite end. Where these cross the rotunda opens up to the dome. The shorter of the galleries has a splendid clear stretch of 350 feet, and here, in what are called the North and South Courts, is placed all the sculpture of the Exposition, without attempt at arrangement according to nationality or chronology, but simply displaying each piece to the best advantage. In the long arm of this cruciform gallery, running east and west, there is a magnificent display of architecture, consisting in part of small models of famous edifices, and of full-sized plaster casts of façades, portal or architectural ornaments of the great

buildings of the world. Here we find reproductions of the famous French chateaux of the renaissance, the front of the Cathedral of Chartres, the new Rathhaus (Parliament buildings) in which Berlin prides herself, and many others. A large part of the French exhibit has been selected from the famous museum of comparative sculpture of the Trocadero Palace, Paris, known as the most choice selection of classical sculpture in Europe. With characteristic generosity the French government has presented this valuable collection to the Art Institute of Chicago.

The building is brought into a rectangular shape by smaller apartments, opening from each side of these long central galleries. These apartments, measured on any other than the vast scale on which the Exposition is laid out, would be called extensive. They contain the pictures of all nations.



"DIANA." (AGRICULTURAL BUILDING.)  
BY ST. GAUDENS.

**Comprehensiveness.**—Never has there been so comprehensive and brilliant a showing of modern works of art as is here assembled. In all previous international expositions political causes have excluded and discriminated. France, incontestably leading all nations in artistic power, has seldom contributed to any but its own expositions. The painters of Scandinavia and Russia are scarcely known outside their own country. But the United States is on friendly terms with every nation, and every nation has accepted her invitation. Indeed, the chief difficulty has

been to satisfy their demands for space.

**Classification.**—The exhibits in the Art building are divided into the following general groups: Sculpture, figures and groups in marble, casts from original works by modern artists; models and monumental decoration; bas-reliefs in marble or bronze; figures and groups in bronze; bronzes in cire-perdue; paintings in oil; paintings in water colors; paintings on ivory, on enamel, on metal, on porcelain, on other wares; fresco painting on walls; engravings and etchings; prints, chalk, charcoal; pastel and other drawings; antique and modern carvings; engravings in medallions or in gems; cameos, intaglios; select collections of modern masterpieces owned in the United States.

**American Exhibit.**—The United States has 24,000 square feet of



space in the northeastern part of the building, including a portion of the eastern wing. Here are placed about 1,075 paintings by American artists, of which New York contributed 500, Boston 139, Philadelphia 112, Chicago 75, American artists in Paris 140, in Florence and Rome 20, in Munich 40, in London 50. When it was finally determined not to devote a section of the Art Hall to private collections of paintings, a better plan was proposed, that of showing in one gallery a select collection of modern master-pieces owned in this country. American, as well as foreign, works are included here. This special exhibit is in charge of Miss Sara T. Hallowell, who limited her list to 200 examples. Many private galleries have contributed their treasures. In this collection is a noble English landscape by Constable, followed by examples of Millet, Corot, Rousseau, Diaz, and all the others of the 1830 period; it shows us Fortuny's "The Dead Toreador," and "The Beach at Portici," which the great Spaniard left unfinished, belonging to Mrs. Prescott Hall Butler, of Boston; there is the late Jay Gould's celebrated Corot, "Evening," and the finest De Neuville ever painted, "The Spy," belonging to Mr. C. P. Huntington, and the greatest works of the classic school and impressionists, each one of which might have a chapter written in its praise.

Another loan exhibit in the United States department is that of Retrospective Art, showing the various stages in the development of American art, from its beginning to include as far as possible examples of the works of Smybert, West, Copley, the Peales, Stuart, Gouett, Trumbull, Allston, Neagle, Sully, Vanderlyn, Harding, Leslie, Elliott, Morse, Bingham, Woodville, Glass, Winar, Wright, Inman, Baker and others. This collection includes many valuable historical portraits, fine miniatures and the astonishing allegories of West and, at a later date, of Cole.

**French Section.**—Near the American exhibit in location, and second only to it in importance, is the French section, occupying the rest of the space in the eastern pavilion. Here may be seen Dagnan-Bouveret's famous "Conscripts," originally bought by C. T. Yerkes, of Chicago, and re-purchased from him by the French government. Aime Morot is represented by two of his most noted paintings, "Prisoner" and "El Bravo Toro," full of violent action and bloodshed. Among Charles Gaelort's works are the well-known "Capture of the Dutch Fleet by French Hussars in 1790." J. E. Aubert contributes his dainty "Love's Captive," his "Adam Returning from the Vineyard," and other rustic idyls. Here are worthily represented such masters as Gerome, Roll, Puvis de Chavannes, Benjamin-Constant, Jean Beraud, Raymond, Agache, Bertrand, Besnard, Rochegrosse, Levy, Vourgain, Voutigny, Collin, Thomas and Wencker.

**English Section.**—Across the east court from the United States

section. Among the great artists represented are: Sir Frederick Leighton, Alma Tadema, Carl Haag, I. McWhirter, Frank Dicksee, David Murray A. R. A., Hubert Herkimar and Sir John Miller. A number of great paintings are loaned by H.M., the Queen. Among the paintings which attract attention are, "The Last Muster," by Herkimar; "Monmouth Pleading for His Life," by Pettie; "Under the Sea Wall," by Pointer; "Victorious," by Sir James Linton; "Sons of the Brave," by Morris.

**German Section.**—The German section, with its 580 paintings, occupies 20,000 square feet on the northwest corner of the building. The selections are those of a committee which made a tour of the art centers of Germany for the purpose, and whose work was then subjected to revision by a second committee. Among the artists represented are Lenbach, the great portrait painter; Von Uhde, whose modern treatment of sacred subjects has gained him celebrity; Knauss, whose bewitching peasant girls and game pictures have a universal reputation; Kaulbach, celebrated for his rare character work; Mentzel, the great pen draughtsman; P. Barsch, Dessman, Kallworgh, Keller, Friese, Komer, Normann, Sciter, Scitz, Karbina, Gieters, Oberlander and Kopping.

**Japanese Section.**—In the case of Japan, the usual classification of painting, sculpture, architecture, and engraving had to be abandoned. Her art is too unlike our own to be listed in the same manner. Japan shows us paintings on silk, rich lacquer and bronzes, cunningly-carved ivory, and all manner of artificer's work in various metals, curiosities of wood-carving and inlaid work, and exhibits the high degree to which her artists have developed the ceramic art.

**Other Sections.**—Holland and Belgium each make a fine exhibit. Almost unknown Russian and Scandinavian painters are shown to us. Spain, Austria, Denmark and Italy have notable exhibits.

The upper floor of the building is devoted to water-colors, miniature enamels, pastels, drawings of all kinds, etchings and engravings. There is also an overflow from the rooms below and some space has been allotted to nations, Mexico for one, which failed to make application until all the first floor had been allotted.

**Space Allotment.**—The apportionment of space made by the chief of the department was, in square feet of hanging space, as follows: America, 23,324; England, 21,325; Canada, 2,895; France, 29,201; Germany, 20,340; Austria, 11,564; Belgium, 11,558; Italy, 9,110; Norway, 8,282; Sweden, 6,825; Denmark, 3,900; Russia, 7,725; Spain, 7,807; Holland, 9,337; Japan, 2,235; Mexico, 1,500. In calculating square feet of hanging space the picture line is taken at 15 feet, excepting in the galleries connecting the central pavilion with annexes, and in the upper galleries of the courts of the central pavilion, where the estimate is 12 feet above the picture line. In all cases the picture line is 30 inches

from the floor. The apparent inequality of space assigned to certain countries may be explained by the fact that, in some cases, the space is allotted for important paintings in oil alone, while in others the space is intended to contain the entire exhibit of the country—works in oil, water-colors, decorative and architectural exhibits. In the space assigned to Germany is included all the German schools—Bavarian, Saxon, Dresden, Dusseldorf, etc. The colonies of Great Britain and Germany are included in the sections assigned to those two countries. In the space allotted to Austria, the Hungarian and Bohemian schools are represented.

**Interior Decoration of Building.**—The walls of the loggia of the colonnades are exquisitely adorned with mural paintings illustrating the history and progress of art. The sole decoration of the walls in the United States section is a tinting of the cove in buff and a lettering upon it of names of the most distinguished American artists of the past. To no living man is this honor accorded. Foreign countries were left free to decorate the space allotted to them in any manner they desired. The work of the Fine Arts commission ended with allotting the space under proper conditions, the walls garnished with a uniform tint of darkish terra-cotta best adapted as back-ground for pictures. Of course, the pictures exhibited in this structure take the place of mural decorations.

**Sculpture.**—The exterior frieze and the pediments of the principal entrances are embellished by reproductions in statuary of the gems of ancient art. Philip Martiny was given the commission for modeling the ornamental groups of the Art building. The most prominent statue is the heroic figure of "Victory," which crowns the central dome, and is 14 feet 6 inches tall. Critics differ widely regarding it. Other figures are eight in number. Two of these are caryatids, two are angels and four represent ideal figures of Art, Painting, Music, and Sculpture. These groups are placed on the porticos of the main entrances.

**Architect.**—Charles B. Atwood, of New York. Chief of Department—Halsey C. Ives, of St. Louis, Mo.

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### DAIRY BUILDING.

By reason of the exceptionally novel and interesting exhibit it contains, this building is quite sure to be regarded with great favor by visitors. Covering an area of 100 by 200 feet, it was designed to contain not only a complete exhibit of the dairy products but also a Dairy School, in connection with which is conducted a series of tests for determining the relative merits of the different breeds of dairy-cattle as milk and butter producers.

The building stands near the lake shore in the southeastern part of the park, and close by the general live-stock exhibit.

On the first floor, besides office headquarters, there is in front a large open space devoted to exhibits of butter, and to the rear an operating room, 25 by 100 feet, in which the Model Dairy is conducted.

On two sides of this room are amphitheater seats capable of accommodating 400 spectators.

Beneath these seats are refrigerators and cold storage rooms for the care of the dairy products.

The operating room, which extends to the roof, has on three sides a gallery where the cheese exhibits are placed. The rest of the second story is devoted to a café, which opens on a balcony overlooking the lake.

This building, properly speaking, is an adjunct to the Agricultural Department.

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### THE ELECTRICITY BUILDING.

Here are located the most novel and brilliant exhibits of the Exposition. The south front is on the great Quadrangle or Court of Honor; the north front faces the lagoon; the east front is opposite the Manufactures building; and the west faces the Mines building. For the first time in the history of International Expositions, a great structure has been set aside entirely for electrical exhibits. In dimensions it is one of the greatest of the buildings, being 345 by 690 feet, and covering nearly  $5\frac{1}{2}$  acres; its cost was \$401,000.

The general plan is based upon a longitudinal nave 115 feet wide and 114 feet high, crossed in the middle by a transept of the same width and height. The nave and the transept have a pitched roof, with a range of skylights at the bottom of the pitch, and clerestory windows. The rest of the building is covered with a flat roof, averaging 62 feet in height, and provided with skylights.

The second story is composed of a series of galleries connected across the nave by two bridges, with access by four grand staircases. The area of the galleries in the second story is 118,546 square feet, or 2.7 acres.

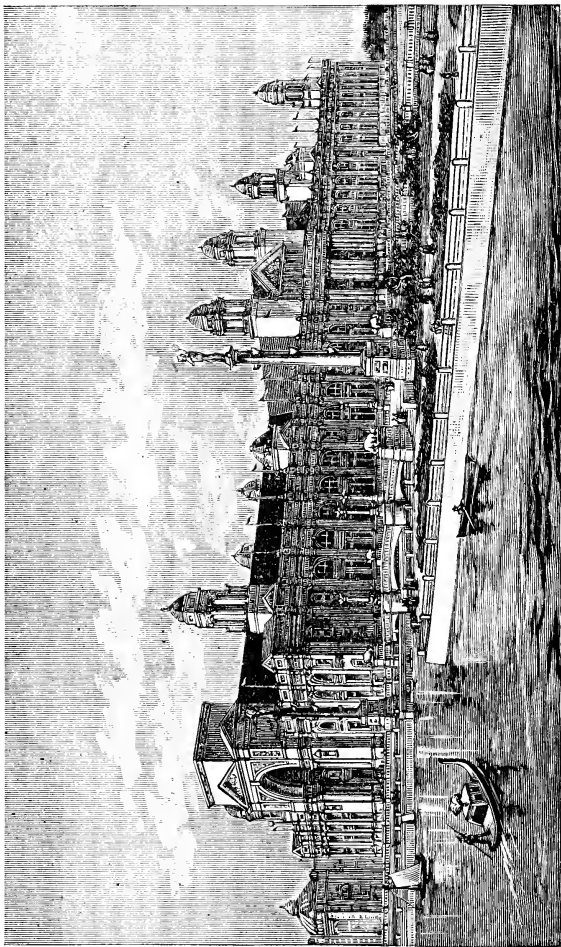
The exterior walls are composed of a continuous Corinthian order of pilasters, 3 feet 6 inches wide and 42 feet high, supporting a full entablature, and resting upon a stylebate about 8 feet long. The total height of the walls from the grade outside is 68 feet 6 inches. At each of the four corners of the building is a pavilion, above which rises an open tower 169 feet high. Midway between these corner pavilions and the central pavilions on the east and west sides, there is a subordinate pavilion, bearing a low, square dome upon an open lantern. The building has an open portico extending along the whole of the south façade, the lower, or Ionic order, forming an open screen in front. The various subordinate pavilions are treated with windows and balconies. In appearance, the exterior is that of marble, but the walls of the hemicycle

and of the various porticos and loggia, are highly enriched with colors, the pilasters in these places being decorated with scagliola, and the capitals with metallic effects in bronze. There are 40,000 panes of glass in this structure, or more than in any of the other great buildings.

**A New Industry.**—Of all the separate World's Fair departments, the Electrical has a peculiar novelty and freshness in the popular mind. It differs also in one supreme particular from all of the others. The rapidity of Electrical development finds no parallel in any other range of discovery. To the electrician ten years is a century, and even in one year all of his pet theories may vanish under the light of some new discovery. Further, the science of electrical development has advanced just far enough to teach the electricians that they are merely on the threshold of unbounded worlds of knowledge. The present exhibit, marvelous as it stands when compared with electrical knowledge ten or twenty years ago, may prove to have been crude and insignificant before the rounding out of the present century.

**The Scope of the Exhibits** is, broadly speaking, two-fold. One great subdivision of the department is an illustration of the commercial and economical uses of electricity. In this division are embraced all the machinery and devices that enter into the practical application of electricity in every-day usage, and this department shows the latest inventions for creating the three great economic commodities—light, heat and power. The exhibitors here are all private corporations or firms, and in most cases, they are vigorous commercial rivals. The second grand subdivision relates to the development of electrical science and embraces all progress from the earlier and crude inventions to the latest marvels. The historical feature is illustrated by priceless relics of the early inventors, models, books, drawings and maps, and every other connecting link between past and present development. The scientist is able to make critical analysis of the claims of inventors by actual experiments. Within the walls of the building the greatest electricians of the world gather for mutual enlightenment and counsel. Special demonstrations and experiments are made for the benefit of the learned few.

**Electricity in the Grounds.**—The visitor will notice that from the nature of the electrical exhibit it is dispersed in all parts of the grounds. The Electricity building holds but a fraction of it. The machinery and devices for electric lighting and motive power in all parts of the grounds are themselves competitive exhibits. Scores of spectacular effects claim admiration and interest. The electric lighting of the buildings and grounds is a demonstration of both power and beauty in arc and incandescent features. About 8,000 arc lamps of 2,000 candle power, and about 130,000 incandescent lamps of 16 candle power, offer in themselves an object lesson in latter-day lighting methods. These



ELECTRICITY BUILDING—SOUTH AND EAST FACADES.

however, are merely multiples of the ordinary standard power. Greater extremes are shown from the powerful arc light of 8,000 candle power to the delicate incandescent lamp of one-sixteenth candle power, which gleams like a tiny fire-fly.

The Intramural railway, which connects the various buildings, is equipped with electric motor power. This is but one of the numerous cases which combines service to the public and the Exposition with a demonstration of especial electrical features. Besides the motors of the Intramural railway, there are others in various parts of the grounds.

Adjoining the railway terminal tracks of the Pennsylvania system, there are special tracks for demonstrating both overhead and underground systems of electric motors. The electric launches on the lagoons are perambulating exhibits. Pleasure boats and yachts in the outer harbor are equipped with electric motors. Special torpedo boats demonstrate some of the war-like usages of electricity. Most of the perambulating motors have storage batteries, which are charged at central electric supply stations. Large exhibits, like the Intramural railway, have their own power plants. These are deserving of the attention of the visitor.

**Electric Spectacles.**—A brilliant spectacular exhibit are the wonderful flash-lights on the tallest towers within the grounds, which blaze at night from the top of some of the great buildings. By many experts, the devices for manipulating these lights are considered the most marvelous pieces of electrical mechanism yet produced. By delicate switch machinery, the operator throws the light to any altitude or at any angle he may desire. As search-lights are now extensively used on ships of war, their uses and general application are a prolific source of interest to visitors from war-like countries. In the purely ornamental uses of electricity, the great electric fountains at the western end of the Grand Basin, and directly in front of the Administration building, are the most elaborate exhibitions of their kind ever attempted. These are elsewhere described.

**Electric Power Plant.**—Still another exhibit is the gigantic power plant in the annex of Machinery Hall, which is connected with the Electricity building, and with all the other buildings, by sub-ways for the transmission of electric light and power. The great dynamos in the power plant were put in by separate corporations as competitive exhibits, but, in reality, the machinery may be grouped into two main divisions. For arc lighting and power, the various members of the associated companies put in dynamos, including Edison, Brush, Thomson-Houston, Fort Wayne, Martha, Western Electric Company, and others. For incandescent lighting and special power, the Westinghouse Company

have dynamos of 12,000 horse-power. The Siemens-Halske Company of Berlin, has a special 1,500 horse power plant for incandescent lighting.

**In the Electricity Building** itself are grouped all the exhibits which offer a field for critical analysis of the development and progress of electrical science. In the disposition of space, the main floor is devoted to the heavier exhibits, such as commercial apparatus for furnishing lighting, heat or power. The galleries contain the ladder or wire exhibit, and all the lighter scientific apparatus. The center of historical interest is in the gallery spaces, where the various models and precious relics are shown. Foreign exhibitors have their space in the north end of the building. Two-thirds of the foreign space is on the main floor, and one-third in the gallery.

France and Germany have 23,000 square feet each, and make the largest exhibits of any of the foreign nations. England is well represented, and so are Spain, Cuba, Brazil and Canada. As between Europe and America, the main rivalry is doubtless as to the finish and workmanship of the machinery and electric tools.

One peculiar feature of the domestic exhibit in economic and commercial appliances is that it is practically made by few corporations. The Edison, Brush, Thomson-Houston, and other leading companies almost monopolize certain features.

**Interesting Groups.**—Although the number of individual exhibitors is not extensive, the range of appliances manufactured by some single corporation is very wide. In one group alone—the transmission and regulation of the electrical current—there are a vast number of devices. These include cables, wires, and insulation by various methods, switches, safety appliances, lightning rods, and conduits, interior and underground.

In another group are shown electric motors, some with a direct constant current, and others with an alternating current; in another, the application of electric motors in street and other railways; in elevators, pumps, printing presses, and general machinery; and in toys and novelties; in another, electrical apparatus for heating apartments, and for heating flat-irons, ovens and furnaces.

Another group illustrates electro-metallurgy and electro-chemistry. Here are shown various methods of electrotyping, electro-plating, gilding, and nickeling, and the separation of metals from other native ores or alloys.

An interesting group shows the methods of forging, welding, stamping or tempering metals by electricity, while another is devoted to electric telegraph and electric signals, showing the various systems of transmitting and receiving, the latest inventions in chronographs, annunciators, thermostats, fire alarm apparatus, police telegraph, burglar alarm and railroad signal apparatus.



In an adjacent group are seen all the appliances of the telephone, including cables, switch-boards, receiving, transmitting and signaling apparatus, and long-distance systems; also the latest phonograph and other inventions for reproducing sounds and articulate speech.

A most interesting group is the application of electricity in surgery, dentistry and therapeutics, including some specially intricate electric devices for the diagnosis of disease and for the use of the electric current as a remedial agent. In this same group we see the electric apparatus for destroying life, including the mechanism for inflicting capital punishment.

In other groups are shown all kinds of machines for producing electrical current by mechanical power, including dynamos, electric batteries, primary and secondary; apparatus for electrical measurements, and apparatus illustrating the phenomena and laws of electricity and magnetism.

**Unique Exhibits.**—Among the most unique exhibits is the new kymetograph, which transmits scenes to the eye as well as sounds to the ear. The inventor Edison was granted a concession to make a special exhibit of this invention. Special improvements in his phonograph are also shown.

In the application of the phonograph to commercial and social uses, it is now customary to sell the machine and cylinders outright. A man in Europe talks to his wife in America by boxing up a cylinder full of conversation and sending it by express; a lover talks by the hour into a cylinder, and his sweetheart hears as though the thousand leagues were but a yard. A business man dictates letters during the midnight hour, while everyone else is asleep. In the morning the fair typewriter puts the cylinder into service and prints out the letters.

Especially interesting in the motor department is the 1,500 horse power electric locomotive built by the Thomson-Houston Company for the Baltimore & Ohio Railroad Company. This locomotive has been in actual service in the tunnel at Baltimore, and is used as a special exhibit of underground electric railroading.

Among the safety appliances are shown recent inventions in the way of coat-thief and pick-pocket detectors. When a sneak thief attempts to take a coat from its hook a current sets an alarm bell ringing. In the same way a person's pocket may be protected from the hands of an intruder.

There are hundreds of improvements all interesting in the exhibit of telegraph and telephone service. Here may be seen the great quadruplex mechanism by Edison, the property of the Western Union Telegraph Company.

In the electric lighting department many remarkable improvements are shown. The lighting of railway cars is one of the more important

fields of recent progress. In the arc lighting it is shown how easy it is to substitute the arc lamps for oil lamps in the head-lights of locomotives. Other interesting exhibits are electric drills, machines for the fusion of metals, for the reduction of ores, etc.

The Bell Telephone Company has a most elaborate exhibit, and shows models of all patents they control, over 500 in all.

Since the expiration of the Bell telephone patent, a large number of new companies have entered the field, and many of these make interesting showings.

The historical exhibit includes the original Morse telegraph instruments, the original Bell telephone, and various other relics. Most interesting of all, perhaps, are the relics of cable-laying owned by the estate of Cyrus W. Field.

The elevators in this building are run by electricity. The main floor, as well as the galleries of the building, present a beautiful spectacle to the visitor. The private and corporate exhibitors have provided in almost every instance costly and beautiful pavilions. The arrangement is perfect in all its details.

**Decorations.**—Allusion has been made to the exterior decoration. It may be added that the details of the exterior are richly decorated, and the pediments, friezes, panels and spandrels have received decoration of figures in relief, with architectural motifs, the general tendency of which is to illustrate the purposes of the building. The walls of the interior proper are toned modestly and with the sole purpose of giving a proper effect to the exhibits

**Sculpture.**—The statue of Franklin, with his key to the elements, is the most striking example of sculpture. It is 16 feet high. One is so accustomed to see the great philosopher in this attitude, that the figure is not so impressive as it would otherwise be. This figure is in the hemicycle, and is the work of Carl Rohl-Smith. H. A. McNeil and J. A. Balkinship have each a figure 14 feet high over the south hemicycle.

**Architects**—Van Brunt & Howe. Chief of Department—J. P. Barrett.



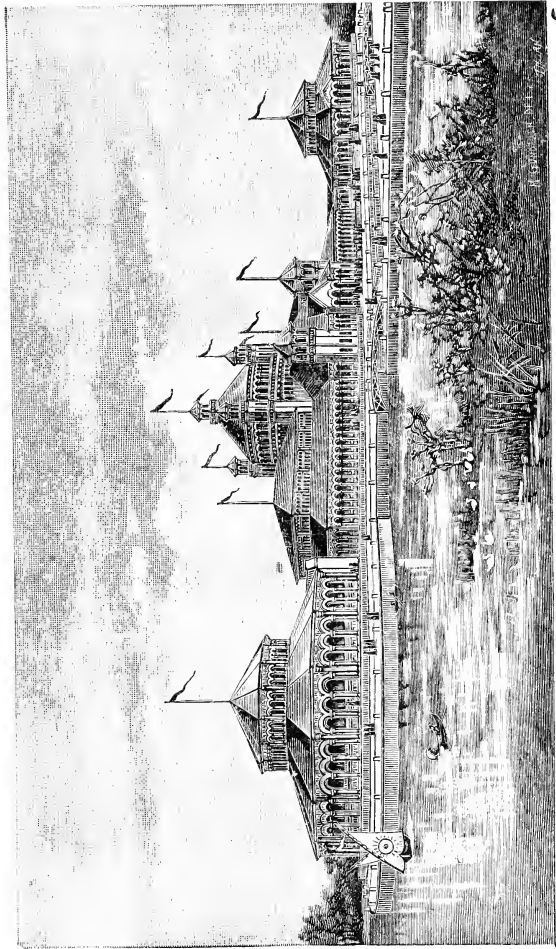
BENJAMIN FRANKLIN.  
(ELECTRICITY BUILDING).  
BY CARL ROHL-SMITH.

## FISHERIES BUILDING.

The cost of this ornate structure was \$224,000. While forming one extremity of the great group of buildings which front Lake Michigan, it is directly north of the Administration building, far to the south, a location making it a component of the splendid pictures presented by the varying points of view from which the Exposition as a whole is seen. While the extreme dimensions of the building are very large, yet the structure is so designed that the general effect is rather one of delicacy than of grandeur. It is in three parts, a main building 365 feet long and 165 feet wide, and two polygonal buildings each 133 feet 6 inches in diameter, connected with the main structure by two curved arcades. The main building is provided with two great entrances in the centers of the long sides. These entrances are set in pavilions 102 feet long, projecting 41 feet beyond the line of the main building, and flanked at each corner with circular towers. The quadrangular first story is surmounted by a great circular story capped with a conical roof. A graceful open turret crowns this roof and four smaller towers spring from and surround the base. The general design of the structure is Roman, with the details of ornamentation worked out in a realistic manner after various fish and marine forms. Thus the double row of engaged columns which form the exterior face of the building have capitals formed of a thousand varied groupings of marine forms, while the delicate open work of the gallery railings display as many different fishes. The circular story is surrounded by a broad exterior gallery; the four flanking towers of the entrances and the four smaller towers of the central roof terminate in open turrets, from all of which views of every part of the grounds can be obtained. The materials of construction are wood, iron and steel, "staff" and glass. The roofs are covered with glazed Spanish tiles, and the general coloring of the building is at once soft and brilliant as befits the grace of the architectural lines.

**The Exhibits.**—The portion of the building given over to what may be termed commercial exhibits is filled with displays made by individuals, firms and corporations engaged in the fishing industry or in allied trades. The great fish packing industries of this and other countries are well represented, and the exhibits take a form which make them at once pleasing and instructive to curiosity-seekers and students. The classification of exhibits include: Fish and other forms of aquatic life; sea fishing and angling; fresh-water fishing and angling; product of the fisheries and their manipulation; fish culture.

**Arrangement.**—Entering at the south (main building), to the right are the exhibits of the American Net and Twine Company, nets and fishing tackle, etc.; farther on, at the eastern corner, is a similar exhibit;



FISH AND FISHERIES BUILDING, FROM THE LAGOON.

to the right of the center aisle, walking east, is the display of fish products and the Rhode Island exhibit; to the left, the exhibits of California and Maine, Oregon and North Carolina. At the extreme north-eastern corner are the exhibits of Japan, the Netherlands and Minnesota. To the left of the south entrance is the great exhibit made by Canada, and the equally creditable display made by Australia. West of these are the exhibits of France and Great Britain. North of the main aisle going west are the Russian and Norwegian sections. The western wing is given up to Pennsylvania, Wisconsin, Brazil, Missouri and Ohio, in the order named, and at the extreme western side is the angling pavilion. The eastern wing is occupied exclusively as an Aquarial.

**Exhibit of the Smithsonian Institution.**—*This section of the fisheries exhibit is shown in the U. S. Government building.*

**The Live Fish Display.**—Probably the most interesting portion of the exhibit to the general public is the aquarial or live fish display, made by the United States Fish Commission. This is contained in a circular building, 135 feet in diameter, standing at the eastern extremity of the main Fisheries building. In a great curved corridor connecting the two in the center of the circular building is a rotunda 60 feet in diameter, in the middle of which is a basin or pool about 26 feet wide, from which arises a towering mass of rocks covered with moss and lichens. From clefts and crevices in the rocks crystal streams of water gush and drop to the masses of wreaths, rushes, and ornamental semi-aquatic plants in the basin below.

In this pool, gorgeous gold fish, golden ides, golden tench, and other fishes disport.

From the rotunda one side of the larger series of pools may be viewed. These are ten in number and have a capacity of 7,000 to 27,000 gallons of water.

Passing out of the rotunda a great gallery is reached, where on one hand may be viewed the opposite side of the series of great tanks, and on the other a line somewhat smaller, ranging from 750 to 1,500 gallons each in capacity. The corridor or gallery is about 15 feet wide. The entire length of the glass fronts of the aquaria is about 575 feet, or over 3,000 square feet of surface. They make a panorama never before seen in any exposition, and rival the great permanent aquariums of the world not only in size, but in variety of specimens.

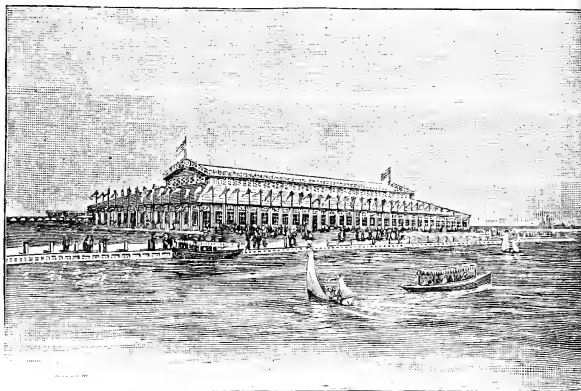
The total capacity of the aquaria, exclusive of reservoirs, is 18,725 cubic feet, or 140,000 gallons. This weighs 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons are devoted to the marine exhibit. In the entire salt water circulation, including reservoirs, there are about 80,000 gallons.

The pumping and distributing plant for the marine aquaria is con-

structed of vulcanite. The pumps are in duplicate and each have a capacity of 3,000 gallons per hour.

**The Supply of Sea Water** is secured by evaporating the necessary quantity at the Woods Holl station of the United States Fish Commission to about one-fifth its bulk, thus reducing both quantity and weight for transportation about 80 per cent. The fresh water required to restore it to its proper density is supplied from Lake Michigan. In transporting the marine fishes to Chicago from the coast there was an addition of probably 3,000 gallons of pure sea water to the supply on each trip.

**The Marine Café.**—It is a matter of importance that provision was



FORESTRY BUILDING, FROM LAKE MICHIGAN.

made near the Fisheries building for an eating saloon, known as the "Marine Café," in which a specialty is made of supplying food composed of fish and other animals taken from the water. This is a practicable and most excellent illustration of our fisheries, and this special work is so conducted as to give those who patronize fish dinners a better conception of the value of fish as food. [See "Restaurants."]

**Decoration and Sculpture.**—The decoration and sculpture of the Fisheries building takes an illustrative form appropriate to the department. The great pediment over the south or chief entrance is filled with sculpture, the subject being a scene of whale-fishing. The angles

are surmounted by statues representing fishers casting the spear, throwing the hand-line and holding the finny prey. This work was contributed very generally by the sculptors who were employed upon more serious work in the other great buildings.

**Architect**—Henry Ives Cobb. Chief of Department—J. W. Collins.

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## FORESTRY BUILDING.

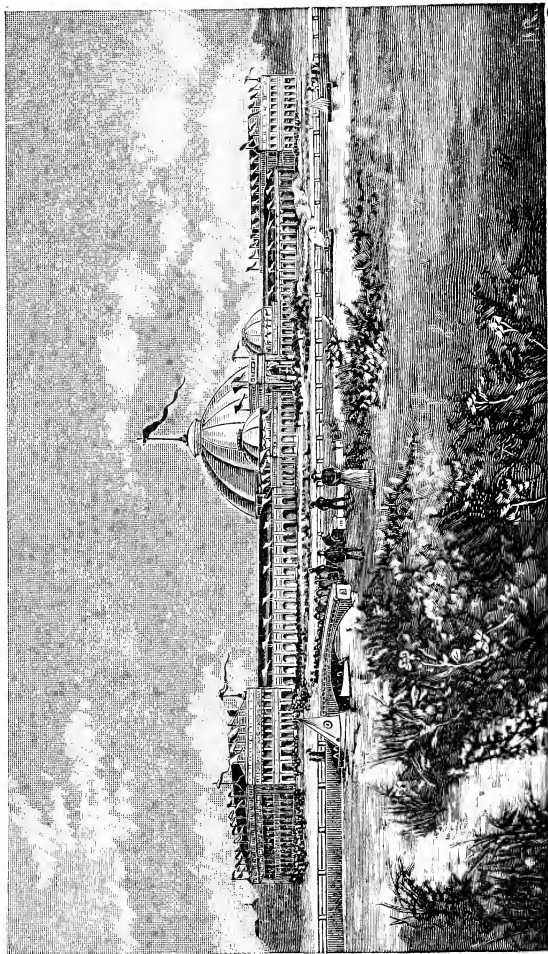
This is perhaps the most unique of all the great Exposition structures. To a remarkable degree its architecture is of the rustic order. The length of the building is 528 feet; breadth 208. Its cost was \$100,000. On each of the four sides of the building is a veranda, its roof supported by a series of columns composed of tree trunks, one of them from 16 to 20 inches in diameter and the others smaller. All of these trunks are left in their natural state with bark undisturbed. They are contributed by the different States and Territories of the Union and by foreign countries, each furnishing specimens of its most characteristic trees. The sides of the building are constructed of slabs with the bark removed. The window frames are treated in the same rustic manner.

The main entrance is elaborately finished in different kinds of wood, the material and workmanship being contributed by the wood-workers of the world. The other entrances are finished artistically to represent the woods of the different countries and regions. The roof is thatched with tanbark and other barks. The interior of the building is finished in various woods in a way to show their beautiful graining and susceptibility to polish.

The building contains a most varied exhibition of forest products, comprising logs and sections of trees, worked lumber, in the form of shingles, flooring, casing, etc. Here are shown dye-woods and barks, mosses, galls, abnormal woody products, lichens, vegetable substances used for bedding and upholstery, gums, resins, vegetable ivory, coconut shells, gourds, wood pulp, rattan, willowware and woodenware such as pails, tubs, brooms, etc. There is also an exceedingly interesting monographic display by the different states, in which their characteristic woods are most effectively and beautifully shown.

In itself, and in the exhibit it contains, it illustrates the forestry wealth of the world, and particularly of the United States.

**Architect**—C. B. Atwood. Chief of Department—Thomas B. Keogh.



HORTICULTURAL BUILDING, FROM THE WOODED ISLAND.



## HORTICULTURAL BUILDING.

The great and growing interest of horticulture has fitting recognition in the Columbian Exposition through the magnificent building dedicated to its uses. This fine structure, the largest ever erected for such purpose—and entirely eclipsing the buildings used for the display of horticultural exhibits at the Centennial, New Orleans and Paris—is 998 feet long by an average width of 250 feet. In connection with the main building, and separated from it by a beautiful lawn, on which exhibitors have erected a number of fine conservatories, are the green-houses, eight in number, each 24 x 100 feet in size, and covering in the aggregate, together with the heating plant, one-half acre of ground. The Horticultural building proper covers five and seven-tenths acres. The cost of construction was, in round figures, three hundred thousand dollars.

**Plan of the Building.**—The plan of the principal structure is a central pavilion, covered by a crystal dome 187 feet in diameter and 113 feet high, connected by long rooms, technically called curtains, with two end pavilions, each two stories high. Plants and flowers requiring sunshine and light are shown in the front curtains and central pavilion, where the roofs are of glass, the galleries of the pavilion being utilized for the display of herbariums, florists' supplies, etc. The rear curtains, which are only partly covered by glass, are occupied by pomological exhibits, which require only an ordinary amount of light. The South pavilion is devoted to viticulture, and the North pavilion to canned goods, seeds, vegetables, etc. The several great branches of horticulture are thus admirably accommodated, while at the same time the different groups going to make up a harmonious whole are kept separate and distinct. The architect of the building provided with rare intelligence for the happy conception of the requirements of the Department and in a most artistic manner.

**Pomology.**—The rear curtains, or those extending along the west front of the building, two in number, each 346 x 46 feet, are used for the display of pomological exhibits. Here may be seen grand displays of citrus fruits comprising Malta, Navel, Mandarin, Joppa and Seedling oranges; Lisbon, Sicily and Bonnie Brae lemons; limes, grape fruit, pomelos, loquats and other sub-tropical products. A fine display of apples, pears, peaches, grapes and the smaller fruits is also made. The different States are well represented, the interest in this particular branch of horticulture being wide-spread and almost universal in all sections of the country. Many of the exhibits are maintained at a high standard by being replenished with fresh fruits daily at great expense. The exhibit from New South Wales is especially fine, and comprises a large variety of apples, pears and grapes. A continuous fresh supply

of the current year's crop is kept up, the fruit arriving in excellent condition, after its journey of half way around the world.

**The Fruit Exhibit,** with the exception of specially constructed booths, is made on raised or terraced tables. Those next to the wall are four feet in width and consist of seven shelves, ranging from seven to eleven inches in width. The central tables are built on the same plan, but rise from each side toward the center and having sufficient width for six shelves on the side. Most of the fruits are exhibited on plates, others are formed into ornamental designs and thus add to the general attractiveness of the display.

The principal green fruit exhibitions will be held in the periods from September 1st to October 31st, during which time ample space will be provided.

**An Attractive Court.**—One court of the Horticultural building is filled with an orange and lemon grove. In the other court there is an elaborate German wine cellar, comprising a fine display of wines and brandies, and magnificent panoramic views of the historic Rhine, with its vine clad banks. A display of aquatic plants is made in the large basins occupying the balance of the court.

**Vegetables.**—In the north pavilion is an extensive display of vegetables, canned goods, horticultural appliances, etc. Leading makers of goods of this class are here represented, many of the booths being especially attractive. Some fine exhibits of garden, field and flower seeds, as well as exhibits of a miscellaneous character are also made here.

On the eastern end of Midway Plaisance two acres are devoted to the nursery exhibit and a cranberry marsh.

**French Fruit Trees.**—The display made by France of artistically trained fruit trees, well demonstrates the perfection to which the art of pruning has been brought in that country. The exhibits of evergreens are very fine. California here shows a citrus orchard, planted at great expense, and doing nicely. The nursery is well worthy of a visit.

**Floriculture.**—The great space beneath the dome of the central pavilion, and the two front or east curtains, each 270x69 feet, are devoted to floriculture. Large spaces on the lawns adjoining the buildings, and on the Wooded Island, are also assigned to the æsthetic branch of horticulture. At the opening of the fair there was a large number of orchids in the greenhouses. A large number of these specimens were collected in Mexico and Central America, and transported still clinging to the original branches and bark. Costa Rica contributed largely toward this magnificent representation. It would be as difficult to begin as to end a detailed description of the exhibits within Horticultural hall. The states of the union, from Florida to Minnesota, and from California to Maine, have contributed lavishly. The nations of the world have

added to it. Everything the horticulturist has produced or has learned is exhibited and portrayed with a richness and an abundance unparalleled.

**The Rivalry of the Flowers.**—The in-door exhibit in May included roses, orchids, carnations and rhododendrons. During the month begonias were in bloom, and the thousands of bulbs in the conservatories then displayed a wealth of color. Tulips, pansies, hyacinths and other hardy flowers were in full bloom in the out-door display. Then the azaleas began to bloom, perfuming the air with their fragrance. In June the flowering annuals and perennials burst forth. The profusion of sweet peas, clematis and fleur-de-lis were a delight. Geraniums also put forth their petals, not ashamed of the more pretentious agaves, cacti and yuccas.

The out-door shrubs were in their glory by the middle of June, and in July single and double begonias, aquatic plants and ornamental grasses, followed with the approach of August by hollyhocks in myriad forms and in September by asters and clematis.

Many thousand chrysanthemum slips were planted in the conservatories and the floral exhibit of the year will conclude with a display of these magnificent and fashionable flowers.

**The Terrace.**—Before entering at the main portal, the terrace with its low parapet will attract attention. It borders the water and at its center forms a boat landing. From either side of the walk leading to the building are stately rows of giant cacti. The view from the front of the building is delightful. Opposite is the Wooded Island, with its quaint Japanese Hooten palace.

**Pyramid of Shrubbery.**—From the middle of the space below the dome rises an immense pyramid of shrubbery. Splendid palms, ferns in vast variety and luxurious specimens from the flora of almost every clime carry this miniature mountain well up into the dome. When, toward September, the decorative vines which hang from the iron work of the building grow luxuriously and wreath festoons, the whole will resemble a scene from fairy land.

**The Night Blooming Cereus Exhibition,** to which all the great conservatories of the country are to contribute, will be held in the building during July and August.

**The Wooded Island.**—One of the most attractive spots in Jackson Park is the Wooded Island. This beautiful retreat properly belongs to the Horticultural Department. There, literally speaking, are acres of flowers of brightest hues and pleasing perfumes, relieved by groves of trees, clumps of shrubbery and sinuous walks. At the north end of the island is the Japanese Hooten Palace. At the southern end is the Davy Crockett hut or cabin.

**Plan of Floricultural Exhibits.**—Cut Flower exhibits will be made on Tuesday of each week during the Exposition, commencing at 10 o'clock a. m. The general plan will be as follows—for July, August, September and October:

**JULY: INDOORS**—Orchids, tuberous, ornamental leafed, and shrubby begonias, gloxinias, achimenes, gesneraceous plants, caladiums, palms, ferns and cacti. **CUT FLOWERS**—Orchids, cannas, lilies, tuberous begonias, sweet peas, hollyhocks, tea roses, annuals, hardy herbaceous and hardy shrub flowers. **OUTDOORS**—Lilies, sweet peas, tea roses, clematis, annuals and herbaceous plants.

**AUGUST: INDOORS**—Palms, ferns, cacti, orchids. **CUT FLOWERS**—Orchids, roses, carnations, dianthus, gladiolus, asters, sweet peas, herbaceous and annual phlox, tall and dwarf zinnias, annuals and herbaceous flowers. **OUTDOORS**—Carnations, dianthus, dahlias, gladiolus, cannas, asters, sweet peas, verbenas, clematis, hollyhocks, hydrangeas, tuberous begonias, palms, ferns, cacti, hardy and tender aquatics, hardy and annual phlox and ornamental grasses.

**SEPTEMBER: INDOORS**—Palms, ferns, cacti, orchids, tuberous begonias, asters in pots, stove and greenhouse plants in foliage, and stove and greenhouse plants in flower. **CUT FLOWERS**—Carnations, tea roses, dahlias, gladiolus, cannas, petunias, asters, zinnias, hardy and annual phlox, annuals, hardy herbaceous flowers and cut flowers in designs. **OUTDOORS**—Roses, carnations, dahlias, gladiolus, cannas, tuberous begonias, petunias, asters, zinnias, hardy and annual phlox, verbenas, annuals and herbaceous flowers.

**OCTOBER: INDOORS**—Palms, ferns, cacti, orchids, chrysanthemums, pelargoneums, tuberous begonias, cosmos. **CUT FLOWERS**—Chrysanthemums, dahlias, cannas, roses, carnations, tuberous begonias, pansies and hardy flowers.

**NOTE.**—Many species of flowers not mentioned in the above list will be exhibited in their proper season.

**Throughout the Exposition.**—The Horticultural Department has not confined its labors merely to the collection and display of the beautiful exhibits within the building or on its lawns and terraces. Wooded Island, as has been said, represents in itself a special exhibit of the work accomplished by Chief Samuels and his corps of assistants. This department has also contributed toward the beautifying of the grounds in general.

**Viticulture.**—In the south pavilion are to be found the vintages of sunny Italy and Spain, the nectar of La Belle France and the well-known wines of the Rhine and Moselle. Portugal makes a good display in attractive form. Chile also has a fine exhibit. New South Wales shows the products of her antipodean presses. Canada and

other foreign countries also make most creditable displays. The great winegrowers of America are well represented, one of the marked features of the exhibit being the demonstration of American progress in the manufacture of wines and brandies. Some of the pavilions are beautifully striking, and the hand of the artist and designer has been employed without regard to expense.

One of the spectacular exhibits shows a highly ornamental fountain, throwing jets and sprays of wine, protected by a crystal case, to prevent exposure to the atmosphere. The exterior work is most ornate. Cool grottos, wine cellars and other elaborate representations of actual scenes in the vicinity of California vineyards are shown in profusion.

The exhibits in the division of viticulture are almost uniformly attractive, the character of the goods and the style of the packages permitting of a wide range of taste. The design of the booths are in some cases strikingly unique but at the same time most appropriate.

The vine is also shown, not only by living specimens, whose tender green forms a pleasing change from the bright colors which elsewhere meet the eye, but by herbarium specimens, photographs and specimens of root growth preserved in solution and exhibited in glass jars. The growing raisin industry is not forgotten in this great exhibit of the vine and its products, a number of extensive and beautiful displays being made.

**Crystal Cavern.**—Beneath the pyramid of shrubbery, dome of Horticultural building; admission 10 cents. The cavern is lined with crystals from the mammoth cave of South Dakota. Small souvenirs are presented to visitors; others are sold.

**Two Beautiful Miniatures.**—The silver model of Horticultural Hall and the miniature Capitol of the Country attract general attention. Both are located on the main floor.

**Orange Tower.**—In California citrus exhibit, left of central aisle running east and west, as you pass around the pyramid. This is a most attractive exhibit of the various species of oranges raised in Southern California, from the finest navels to the commonest growth. A prize is offered to the person who makes the closest guess to the number of oranges in the tower.

**An Interesting Walk.**—Enter at the north door of the building and pass through the long aisles of commercial exhibits, around through the wings devoted to the display of the States and of foreign countries, to the south wing, passing through the viticulture exhibit. This takes you outside of the main exhibit entirely, but affords you an opportunity of studying the beautiful and instructive displays made by the States, foreign nations and private exhibitors.

**Decoration of the Building.**—The architectural iron work begins at the surface of the ground, in hollow iron columns, a row of which encircles a space the diameter of the dome. At the height of the ceiling of the first and second floors these columns branch laterally into arches of open iron work, which support respectively the floor of the gallery surrounding the interior of the dome, and the iron ribs of the dome itself. All of this iron work, as well as the spider work of iron rods which strengthens the structure, is painted pale green, a color carried to a still fainter hue by the translucent green above. Each column is now encircled in a leafy fret work of the darker green of the cobeeas that spring from their base and again from boxes fitted inside of them from the level of the gallery floor. The vines swing gaily to the right and left, catching a tendril here and there as they go to meet in the middle of each arch. Those in the second tier have also accomplished their ambitious journeys in the apex of the dome. The effect of this leafy tracery overlying the iron work is much enhanced by the color of the back ground. The white walls of the interior supplement the simplicity of the color motif. This cool green and white interior is a pleasant retreat during sultry summer weather.

**Sculpture.**—The beautiful groups on either side of the main portal, representing "The Battle of The Flowers" and "The Triumph of The Beautiful," (names given them by general consent, rather than by the selection of the designer) are the work of Prof. Lorado Taft, the eminent sculptor of Chicago, and are pronounced to be among the most charming and artistic sculptural attractions of the Exposition.

**Architect.**—W. L. B. Jenny, of Chicago; Chief of Department, J. M. Samuels; Supt. Bureau of Floriculture, John Thorpe; Supt. Bureau of Viticulture, H. M. La Rue; Supt. Bureau of Pomology, Charles Wright.

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## MACHINERY HALL.

This building, known familiarly as The Palace of Mechanical Arts because of its palatial design and dimensions, is 846 feet long by 492 feet wide, not including the annex which is 490 by 500 feet, or the power house 100 by 1,000 feet, the pumping house 77 by 84 feet, or the machine shop 25 by 96 feet. In all, the exhibit of machinery is housed in structures which cover about twenty acres, or more than the area occupied by many thriving towns. The cost of these buildings was \$1,285,000.

**The Main Machinery Building** is spanned by three arched trusses, the interior presenting the appearance of three great railway train-houses, each surrounded on three sides by a 50-foot gallery. As in the

case of the Manufactures building the trusses were built separately and were erected by the use of an immense "traveler."

In each of the three long naves is an elevated traveling crane, running from end to end of the building, used in the work of construction and in moving the machinery exhibits. Platforms are now placed upon them, and visitors are permitted to view from these platforms the entire machinery exhibition.

Shafting for power is carried on the same posts which support this traveling bridge.

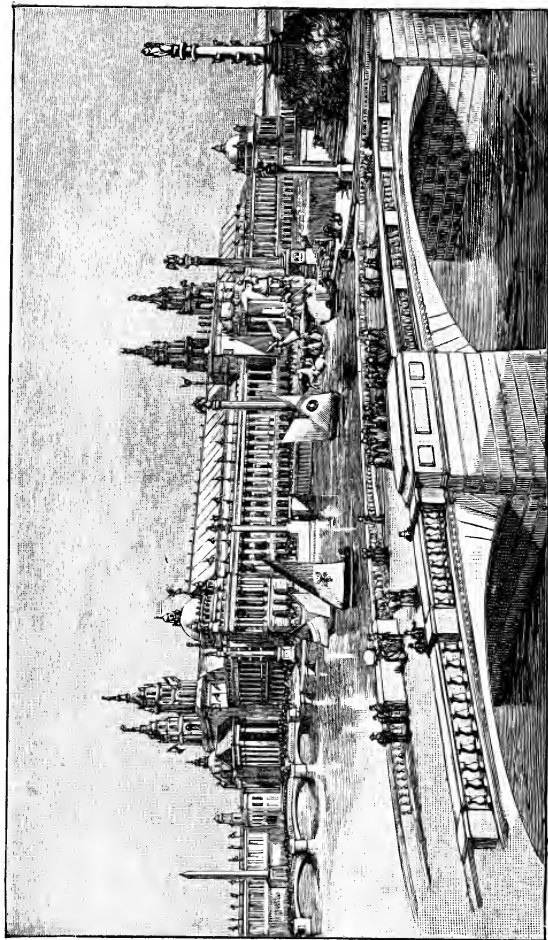
Steam power, supplied from the main power house adjoining the south side of the building, is used throughout the main structure.

**The Exterior** towards the stock exhibit and the railroad is of the plainest description; on the two sides adjoining the Court of Honor it is, however, rich and palatial. The two façades are enriched with colonnades and other architectural features. The design follows classical models throughout, the details having been fashioned from the renaissance of Seville and other Spanish towns as being appropriate to a Columbian celebration.

**Interior Construction.**—As in all other buildings on the Court, an arcade on the first story permits passage around the building under cover, and the fronts are formed of staff colored uniformly in an ivory tone. The ceilings of the porticos are emphasized with strong colors. A colonnade with a café at either end forms the connecting link between this and Agricultural Hall; it is to some extent after the order of the Peristyle which crosses the Grand Basin at the eastern extremity of the Court of Honor. In the center of the colonnade is an archway leading to the cattle exhibit. From this portico there is a view nearly a mile in length down the lagoon, and an obelisk 60 feet high, and fountain, placed in the lagoon, between the two buildings, Agriculture and Machinery, form a fitting southern point to this vista.

**The Machinery Annex** is an extension of 500 feet of the main hall. It is a large but very simple building. While in the main Machinery building a railroad train house is the type, in the Annex a mill or foundry was considered the model for construction. The power is transmitted by shafting running lengthwise on each row of train columns. Steam is used in the main Machinery building and Annex, an engine on each line shaft, except two small sections driven by electric motors.

**Power House.**—Attached to this great Annex is the Power House, convenient to the tracks for coal and other supplies, and containing an immense display of boilers, while in the main hall adjoining portion of the Annex is established the enormous plant of engines and dynamos. The power plant is a stupendous exhibition of mechanical energy. There



MACHINERY HALL, OR "PALACE OF MECHANIC ARTS."



are over 60 steam engines with a total of from 18,000 to 20,000 horse-power. These operate 127 dynamos, which in turn produce electric light and power for all the other Exposition buildings. For the power in Machinery Hall alone there are twelve engines representing a total of about 3,000 horse-power. The Reynolds engine in this gigantic power plant is nearly a third larger than the famous Corliss engine at the Centennial, which now furnishes power for the Pullman Palace Car Co., at Pullman. It was built by the E. P. Allis Company, of Milwaukee, and is of 2,000 horse-power, as compared with 1,400 horse-power of the Corliss. The Reynolds quadruple compound expansion engine has never had an equal, but grouped about it are seen many engines nearly as great as the Centennial Corliss. One thousand-horse-power engines are here numerous; one of them, a strikingly beautiful piece of machinery, was furnished by Messrs. Fraser & Chalmers, of Chicago. The dynamos in the power plant, including Edison and all the leading makers, are classed in the Electricity exhibit. The boilers are a part of the Machinery exhibit, all the leading American makers being represented. There are twenty feed pumps in connection with the boilers, and these, with the large circulating pumps, are also classed as exhibits.

**Progress in Machinery Manufacture.**—The Centennial exposition created an epoch in Machinery exhibits at International Fairs. Compared with the Centennial the Columbian exhibit is full of surprises. Though the area for machinery is larger than at the Centennial, the amount of space available for domestic exhibits is somewhat less. At Philadelphia the various foreign governments occupied, all told, about 83,000 square feet. In the present Exposition they have gross space of about 175,000 square feet. Other comparisons with 1876 are still more striking. In the Centennial Machinery Hall the power plant was a Corliss engine, 50 by 50 feet. Here there is an electric power plant of 20,000 horse power, covering an area of 112,000 square feet. Between three and four hundred applicants for space were turned away, although their exhibits would have been more than up to the 1876 standard.

While the area for mechanical exhibits is limited, the general display, taking all the groups, shows not only a more advanced character of machinery, but finer workmanship in details. The number of firms making the same kind of machinery has vastly increased since 1876, and competition is greater. In 1876 Corliss was quite alone in America as a manufacturer of great engines. To-day there are nearly sixty firms making them.

In 1876 there were only four or five firms making steam pumps, including Worthington, Knowles, Blake and others, and these were mostly east of the Alleghanies. To-day there are hundreds of firms in this branch in almost every State and Territory. The Chief of this department had applications from 74 pump-builders for space.

The comparison of progress is true as to wood-working and machine tools and printing presses. The average space for individual exhibits at the Centennial was 244 square feet. At this Exposition the assignments of space are less in number, but the space to each exhibitor is greater, nearly an average of 500 square feet. All the leading machines are much larger than those in 1876, and their variety is greater. The largest exhibits at Philadelphia occupied from 1,200 to 1,600 square feet. Here, the largest exhibits take from 2,000 to 3,000 square feet.

**The General Plan of the Machinery Exhibit** is simple. All is on the main floor of the main building and annexes, the gallery space being given up to restaurants, offices and lavatories. Foreign governments have the choicest location on the main floor.

**The Foreign Exhibits** begin with those of Great Britain and Canada at the east end of the building and extend west nearly its full length. The countries most prominently represented are Germany, Canada, Belgium, Great Britain, Mexico, Russia, France, Spain, New South Wales, Italy, Sweden, Austria, Brazil, and Switzerland.

**The Domestic Exhibits** are made by firms or individuals, there being no groupings by States in this department. They are located in the annex and in a portion of the west end of the main building.

**Classification of Exhibits.**—Grouping is followed, as far as possible, in classes, so that a visitor in one part of the building may see in a single department the principal devices in which he is interested. Thus the machine tools, the machinery for fabrics and clothing, the wood-working machines, the printing, type-setting and type-writing machines, and all the other special classes of machinery are located by themselves.

**The Exhibits.**—To tell of all the many exhibits in Machinery Hall would require a large volume. There is a superb display of machines for the manufacture of paper boxes and kindred exhibits. In textile fabrics, the cotton, woolen and silk looms are of wondrous variety and nicety of detail. The leading exhibitors in this department are the Knowles loom works, the Lowell machine shops and the Crompton loom works. These concerns show the actual process of making cotton and woolen goods.

Silk-loom in full operation are shown by the Atwood Machine Company, Stonington, Conn., Schaum & Ulinger, Philadelphia, and others, the machines being operated by the Phoenix Manufacturing Company, of Paterson, N. J. There is a fine display of Jacquard looms, which weave intricate designs of the World's Fair buildings and portraits of prominent men on silk. The vast product from the hundreds of machines in daily operation in Machinery Hall is in some cases sold under special concessions, but the greater part is removed by the makers at the close of each day.

In the exhibit of sewing machines we find some operated by the operator riding as he would a bicycle for 100 feet, guiding an electric motor which sews the carpet as he moves along.

Here are machines for sewing wood and leather with wire thread, some specimens being fine enough for a kid glove. An interesting exhibit is made of knitting and cloth-cutting machines.

In the northwest corner of the building is a large display of flouring machines from the works of E. P. Allis & Co., Milwaukee; Barnhart, and Leas, of Moline, and Nordyke & Marmon, of Indianapolis. Flour-mill machinery is also shown in full operation.

The display of wood-working machinery includes exhibits by J. A. Fay & Egan Co., S. A. Woods Machine Co., Greenlee Brothers and others, and is the largest display of turning and planing machinery ever shown.

**Interesting Machines.**—Among the numerous carving and moulding machines, one carves from wood intricate designs and statuettes in groups. A machine exhibited by C. J. Goehring, of Alleghany City, Pa., turns out four or five groups of wood statuary in the space of a few minutes. In ancient times the labor was performed by hand and months were spent on a single group.

A great variety of machines for geometrical moldings, used in the manufacture of furniture and house decoration, is seen. These ingenious devices have been on the market for only two or three years, and some have recently been sold in Europe for \$25,000 each.

Immense exhibits of machine tools are made by the Pond Machine Tool Works, William Soellers & Co., Niles Tool Works and many others.

Another machine for the manufacture of tags and labels takes the paper from the roll, cuts the tags, prints the labels, punches the eyelets, and then inserts the wire for fastening.

Another makes all the different sizes of nails from wire. In 1876 the wire-nail industry was unknown in this country, though four or five crude machines were shown at the Centennial by French exhibitors. These were purchased by Americans, and since 1876 the manufacture of wire nails has become general all over the United States.

In another machine a bar of steel goes in at one end and comes out a broad net-work at the other, producing a valuable substitute for lath in modern building.

There are machines for making hooks and eyes, steel fence posts, chains, sections of telegraph poles, for polishing lenses, for wood embossing and for producing wooden medals with impressions of World's Fair buildings for souvenir purposes.

At the junction of the main hall and annex is a tank of water 150 x 50

feet. Grouped around this tank is a pump exhibit. Scores of modern pumps are here in active operation.

The three large traveling cranes built by Wm. Sellers & Co., the Yale & Towne Mfg. Co. and the Morgan Engineering Co., of Philadelphia, have already been described. They are reached by two elevators, forming a portion of the exhibit by the Crane Manufacturing Company, of Chicago.

**Paper Mill.**—On the south side of the Annex a paper mill is in full operation. About forty-five individual exhibitors are included here. Wood pulp is put through all the processes of the complete paper mill. The exhibit is managed by the Paper Trade Club of Chicago, under the personal direction of the chief of the department.

**Printing Presses.**—Another collective exhibit is the display of printing presses, which serve the practical purpose of printing the composite Chicago morning papers, and the local evening papers. Here the entire process of making newspapers is shown, from composition to folding and delivering. There is also a large exhibit of lithograph, job-printing and book-binding machines, and of type-setting machines.

**Decoration of Building.**—The decorative work has been confined principally to giving a softened tone to the walls and ceilings. At the entrances are allegorical characters illustrating power, machinery, etc.

**Sculpture.**—The figures of Victory on the towers and pinnacles were modeled by M. A. Waagen and Robert Kraus. Seventeen of these are reproductions in copper by William H. Mullin. The pediment has ten figures of Science and six of Invention, modeled respectively by Waagen and Kraus.

**Architects.**—Messrs. Peabody & Stearns. Chief of Department—L. W. Robinson, U. S. N.



CHERUB.  
(MACHINERY HALL.)  
BY M. A. WAAGEN.



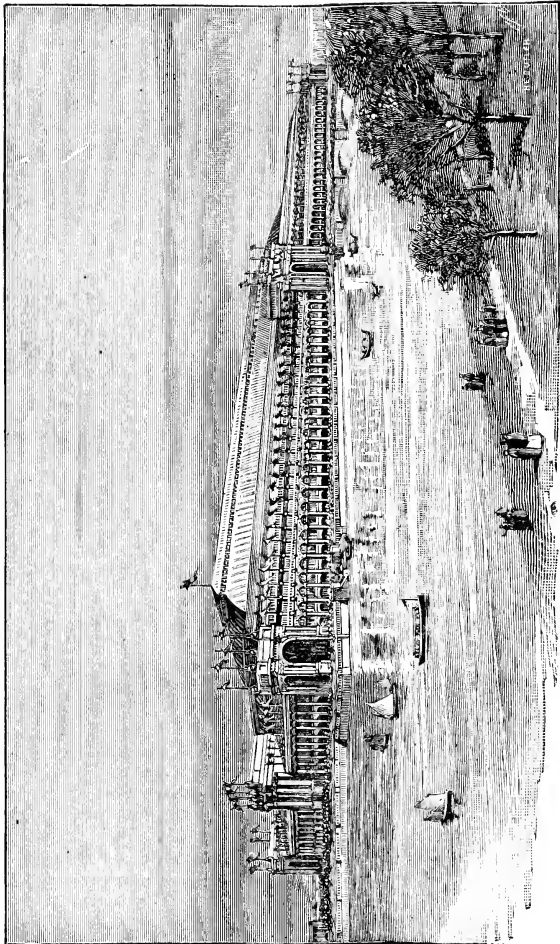
PEDIMENT OF MANUFACTURES BUILDING

## MANUFACTURES AND LIBERAL ARTS BUILDING.

The greatest structure on the Exposition grounds and the largest building of the kind ever erected, its length being 1,687 feet, and its width 787 feet. Its cost was \$1,500,000. It is as notable for the symmetry of its proportions as for its immense size. The floor alone consumed over 3,000,000 feet of lumber, and five carloads of nails. To say that this giant structure contains forty-four acres of floor space gives but a faint idea of its immensity. One thousand cottages, each 25 by 50 feet, could find room within its walls. The height of the wall is 66 feet; of the four central pavilions, 132 feet; of the four corner pavilions, 97 feet; of the roof over central hall, 245.6 feet; of the roof truss over central hall, 202.9 feet. Height clear from the floor, 202.9 feet. The span of truss is 382 feet. Span in the clear, 354 feet. The width of truss at base is 14 feet; at hip, 32 feet; at apex, 10 feet. The weight of truss is 300,000 pounds; with purlines, 400,000 pounds. There are 12,000,000 pounds of steel in the trusses of central hall, and 2,000,000 pounds of iron in the roof of the nave.

Within the building, a gallery 50 feet wide extends around all four sides, and projecting from this are 86 smaller galleries, 12 feet wide, from which visitors may survey the vast array of exhibits and busy scenes below. The galleries are approached upon the main floor by thirty great staircases, the flights of which are 12 feet wide each. "Columbia Avenue," 50 feet wide, running north and south, extends through the mammoth building longitudinally, and an avenue of like width crosses it at right angles at the center.

The style of architecture is Corinthian. The long array of columns and arches in its façades is relieved from monotony by very elaborate



MANUFACTURES AND LIBERAL ARTS BUILDING, FROM WOODED ISLAND.

ornamentation, in which female figures, symbolical of the various arts and sciences, play a conspicuous and very attractive part.

The exterior of the building is covered with staff treated to represent marble. The huge fluted columns and the immense arches are built of this beautiful material.

There are four great entrances, one in the center of each façade. These are designed in the manner of triumphal arches, the central archway of each being 40 feet, and 80 feet high. Surmounting these portals is the great attic story, ornamented with sculptures of eagles 18 feet high and on each side above the side arches are great panels with inscriptions, while the spandrels are filled with sculptured figures in bas-relief.

At each corner of the main building are pavilions forming great arch entrances designed to harmonize with the portals.

The building occupies the most conspicuous place in the grounds. It faces the lake, with only lawns and promenades between. North of it is the United States Government building; south, the harbor for pleasure craft, the Music Hall, Peristyle and inlutting lagoon; and west, the Electrical building, and the lagoon separating it from the Wooded Island.

**Construction of the Building.**—In its construction the heaviest timber was required. There are 27 main trusses. To handle these, a "traveler" was constructed on the main floor of the building, 50 by 260 feet and 120 feet high, on top of which was raised a central tower 135 feet high, making the total height of this great lifting device 255 feet; it weighed 20,000 pounds, and over half a million feet of lumber were used in its construction. The floor of the building would not, of course, bear this great weight, and the "traveler" moved on a track specially prepared for it.

It cost the Exposition management \$198,000 for the carpentry work necessary to make some changes from the first plans. As originally designed, the building had at either end an open court of four acres each. It was found advisable, in order to provide more room, to roof these courts over. Fifty tons of paint and 30,000 panes of glass were consumed in the structure.

This great building was intended to accommodate all of the departments coming under the head of Manufactures and Liberal Arts. So great, however, was the demand for space, that several of the bureaus of the Department of Liberal Arts had to be removed to the Anthropological building, which, with its contents, is described elsewhere. These removals were made principally in order to provide ample accommodation for Educational exhibits.

The exhibition of the department of Manufactures, under the liberal classification prepared by the committee of the national commission,

embraces 34 exceptionally large groups, divided into 200 or more classes of leading industries, collectively representing the products of modern machinery, and man's skillful handiwork in every conceivable form and design. The constantly increasing interest in our Home Manufacture, and the world-wide rivalry of inventive genius in the production of labor-saving devices and improved machinery to meet the ever-growing popular demand, are fittingly illustrated in the great variety of exhibits in this department. It was the desire of the commissioners to encourage only such exhibits as would best exemplify modern industrial progress in its various branches of home and foreign production, rather than the semblance of a great and varied warehouse display; here all applications for space were of necessity reduced to a minimum, in order that the greatest number might be accommodated and justice done to all.

**Interior Arrangement.**—It was urged upon exhibitors that they accompany their applications with diagrams of their proposed pavilions, show-cases or counters, with a view to the proper and harmonious installation of their exhibits. As an additional incentive a special medal of honor was provided for the most artistic individual display in each group.

The result of the preliminary steps taken by the department in this direction led to a very general rivalry among the nations of the earth, the States of the American Union, and among private firms, in the production of pavilions and general display furniture. We therefore find that the interior of the Manufactures building to-day is probably the grandest sight of the kind ever presented. An immense amount of money has been expended by exhibitors in providing ornamental and artistic pavilions. All the great nations of Europe, nearly all of the South American Republics, and all civilizations and semi-civilizations have contributed to the imposing effect.

**Through Columbia Avenue.**—Entering Manufactures building from the northern end, at the central aisle, which is 50 feet wide and is known as Columbia Avenue, the visitor passes the exhibits on the right and left. From the extreme northwestern corner to the avenue running east and west, at the intersection of which the clock tower stands, is the United States section. On the left are ceramics and mosaic, paints, varnishes, glassware, iron manufactures, etc. These exhibits are bounded on the south by the Japanese section. On the right are displays of chemicals, perfumery, seals, weights and measures, wire goods, hardware, cutlery, etc. Just inside the entrance to the left is a magnificent display of petrifications. Beyond this, running south to the left, are woolen goods; next silk and textile fabrics. Toward the east heating and cooking stoves. To the right is the Austrian section, opposite the display of horology, where watch-making may be witnessed. Next to



the German section and at the corner opposite, the beautiful Tiffany pavilion. Passing beneath the clock tower the Great Britain section is at the right, and opposite is the French section. These two sections run along the avenue for a great distance, and back on either side to the extreme corridors at the east and west respectively. To the right, after passing Great Britain, is Canada, and behind it New South Wales, India, Ceylon, Jamaica; next to the right, Denmark, and behind it, Turkey, Bulgaria, Portugal, Corea, Italian Annex, Argentine Republic. Next to the right, Denmark, Switzerland, the Netherlands and Italy; and behind these, Brazil, Spain, Persia, Mexico, Siam. After passing France, on the left, Belgium, Norway and China (the latter toward the east) are passed; and then at the extreme northeastern corner is the Department of Liberal Arts, the musical instrument display, etc. Every exhibit is plainly marked so that the visitor cannot well become confused.

**Through the Galleries.**—If the visitor will ascend the stairs at the northeastern corner of the building and pass clear around the galleries, he will, after passing a large variety of beautiful exhibits of manufactures, come to the French and Catholic educational exhibits and then to those of the states of the American Union. The French polytechnic exhibits are well worthy of attention and study, as is also the magnificent Catholic educational exhibit in the east gallery. In the latter is the beautiful statue of Archbishop Feehan of Chicago. After this you walk through the section given over to the various states for their public school exhibits, to the great colleges, technical institutes, schools of design, art institute, etc., (at the southwestern corner). Passing these you walk through the educational and Liberal Arts exhibits of New South Wales, Canada, Great Britain, Germany, Japan, Mexico, Austria, Brazil, Italy and Russia. At the northwestern corner are to be found the social and religious, medical and surgical exhibits, books, journals, etc. In the northern gallery are the exhibits of engravings, physical apparatus, architecture, commerce and law. It will require a day to walk through these exhibits even though you give them no more than passing notice.

It would be impossible to describe the individual pavilions or displays. A word concerning a few of the most important must suffice.

**The German Pavilion** is the work of Gabriel Sidel, of Munich. It was built complete in Munich, was then taken apart, boxed and forwarded. The ground plan of the pavilion suggests three circles in contact; the exterior architecture is a renaissance of the sixteenth century. It is used by the German Commission to show Gobelin tapestries and fine furniture. One room is fitted up in blue and gold, and, to a certain extent, is modeled after the reception room of the imperial palace in Berlin. A drawing room in the center has some exquisite fresco work; another room is fashioned after the famous conceit of King Ludwig, of

Bavaria, at Munich. In a blue and gold room is hung a life-size painting of the Emperor of Germany, by a famous master. In the German section are represented the most famous houses and artificers of all parts of the empire. The exhibit of porcelain, jewelry, furniture, bric-a-brac, etc., is superb.

**The Austrian Pavilion** adjoins the German section and is pronounced one of the most magnificent exhibits in the great building. Austrian and Hungarian manufactures and artifices are fully represented.

**The English Pavilion.**—One of the principal features is an exact reproduction of the famous dining room at Hatfield House in England. Of all the famous houses in England, Hatfield House is considered the most famous, as it is acknowledged to be the best specimen of Elizabethan architecture extant. The dining room tells in its carvings the history of the Cecils from the 16th century. In connection with the English pavilion is shown a reproduction of Windsor Castle in miniature. The English section is occupied by representatives of the leading industries of the United Kingdom of Great Britain and Ireland, of Canada, the East Indies and all the great colonies. Here everything in the line of manufactures is shown. It is a brilliant collection and is worthy of all the time the visitor can bestow upon it.

**The French Section** occupies one of the four corners where the two main aisles cross the center of the building, directly across from the German section. The Gobelin room is magnificent. The main entrance has a superb frieze painted on canvas in Paris. Around the walls hang the Gobelin tapestries loaned by the government and said to be the finest in the world. The panels in the center of the façade are also old tapestries, invaluable, costly and wonderful. In the room for bronzes and jewelry is a great painting, 100 feet long and 24 feet high, over the main entrance and extending the whole length of the room. The columns in staff are decorated with caryatids, and just inside the main entrance are groups of bronze statuary. The ceramic, furniture and household decorative rooms are worthy of notice.

**The Russian Pavilion** is 70 feet high, and was constructed in Russia, after plans prepared by an eminent architect. This magnificent structure covers over an acre of floor space, and represents an enormous outlay. It contains many rooms, in which are displayed various Russian manufactures.

**Italian Pavilion.**—Southern end of Columbia avenue. A beautiful structure, which forms the gateway to the costliest collection of art, manufactures and industries ever shown by the people of Italy outside of their own country.

**China** makes the first great exhibit it has ever attempted, although

it held out against the World's Columbian Exposition until very late, because of the Chinese exclusion act.

**The Japanese Pavilion.**—In addition to the Hooden erected on the Wooded Island, Japan expended a great amount of money upon its pavilion in the Manufactures building, which fronts on Columbia avenue, and is as curious in construction as the Hooden. It was unpacked in sections, and is composed almost wholly of hand-carved native hard woods, with metal ornaments in the way of figured nail heads, chairs, and a bronze image of the sacred Phoenix. The Japanese section is filled with works of art, bric-a-brac, and other manufactures. The display is said to be the handsomest and costliest ever made by the Empire.

**The Cingalese Pavilion** is a beautiful one. The supports of the little house are of ebony, which in the rough is sold at \$200 to \$300 a ton; each is the result of months of patient carving by skilled native workmen. Five varieties of costly Ceylon wood are in this pavilion, ebony, satinwood, kumbuck, margosa and raini. One hundred men were employed for six months in Colombo, carving wood for the Cingalese buildings.

**The Siam Pavilion**, the architecture of which is after plans by a native architect, occupies a prominent place. It is 26 feet square and about 32 feet high. Its façade is covered with gold leaf.

**Other Foreign Nations.**—The visitor will be attracted by the displays made by Chili, Corea, the Philippine Islands, Portugal, Paraguay, Panama, Peru, Persia, Canada, Belgium, Bolivia, Bulgaria, Egypt, Ecuador, Jamaica, Spain, Switzerland, Scotland, Ireland, Liberia, Mexico, Malay, Yucatan, Uruguay, Turkey, Nicaragua, Norway and Sweden, Venezuela, Vancouver, Denmark, Guatemala, Greece, Sumatra, India, and, in fact, by all the countries and colonies of the world, the greater number of which are provided with pavilions, pagodas, kiosks, or handsomely arranged squares along the great avenues of this building. Reference to foreign countries exhibiting is made elsewhere.

**The Colonies.**—Many of the exhibits of the Colonies are in the British section. Cape Colony has splendid exhibits of wool, mohair, ostrich feathers, fur skins, ivory, etc. One ivory tusk is seven and half feet long and worth \$1,300.

**American Exhibits and Their Scope.**—Naturally, the great firms of the United States make a magnificent showing of domestic industries. The groups and classes in this department cover the entire range of Manufactures.

Chemical and pharmaceutical products, including all classes of druggists' supplies, are elaborately represented, as is everything relating to paints, colors, dyes and varnishes.

An entire section is given to paper, blank books and stationery of all

grades, ink stands, weights, rulers, pens, pencils, filing cases, letter-presses, etc.

Furniture in endless designs, including chairs, tables, suites of furniture, upholstery for windows, mirrors and their mountings, artistic furniture, sewing and embroidering, make a beautiful showing.

In the ceramic and mosaic department we find brick and terra cotta for building purposes, stoneware and pottery, earthenware, stone china and semi-porcelainware, faience, colored porcelain, plain and encaustic tiles, mural decorations and designs for and examples of pavements in tiles and mosaics.

There is a special group of marble, stone and metal monuments, mausoleums, mantels, including caskets, coffins and undertakers' furnishing goods.

The art metal department is interesting, as is also that devoted to glass and glassware, where plate glass in the rough, as cast and rolled, and as browned and polished, is shown, together with blown glass, pressed glass, cut glass, fancy glassware, glass mosaics, beads, spun glass and glass fabrics. The exhibit of stained glass for decoration is a magnificent one.

A group composed of wood carving, ivory carving, bamboo incised work, metal carving and chiseling, sculptured glass, sculpture in carving and modeling in porcelain is shown.

Various exhibitors display gold and silver ware, gilt ware for the table and for decoration, silver table-ware, and a vast variety of plated and nickel ware.

Jewelry and ornaments of every variety and description are exhibited together with a magnificent display of watches, clocks, watch and clock movements, clock-making machinery, and watchmen's time registers.

In several pavilions is shown raw silk as reeled from the cocoon, and in its various forms until it is spun, woven or in figures, ribbons, embroideries and upholstery.

There is a great display of fabrics of jute, ramie and other vegetable and mineral fabrics; of yarns and woven goods; of cotton, linen and other vegetable fibres; of woven and felted goods; of wool and mixtures of wool; of clothing and costumes; of furs and fur clothing; of lace, embroideries, trimmings, artificial flowers and fans; of hair work, coiffures and accessories of the toilet; of traveling equipments, trunks, toilet cases, fancy leather work, canes, umbrellas and parasols; of rubber goods in every form; of toys and fancy articles; of leather and



NEPTUNE.  
(ON ROSTAL COLUMNS)  
BY JOHANNES GELERT.

manufactures of leather; of scales, weights and measures; of materials of war; ordnance and ammunition, weapons and apparatus of hunting and trapping; of military and sporting small arms; of lighting apparatus and appliances; of heating and cooking apparatus; of refrigerators and hollowware; of wire goods, screens and lattice work; of raw iron and thin metal exhibits; of vaults, safes and hardware; of plumbing and sanitary materials, and of miscellaneous articles without number.

**The Great Clock Tower.**—In the center of the building is a structure which rises above all the others and which must attract general attention. It is a clock tower 120 feet high, standing on a base 40 feet high. Fronting each of the four grand avenues are four portals, 16 feet wide and 28 feet in height, on each side of which are panels with inscriptions of the story of Columbus. On the frieze of the top of the first story is shown in panels the seals and escutcheons of each of the forty-four States of the Union. The second story, which contains spacious reception rooms for the Director General, is 12 feet high; extending around it is a balcony 10 feet wide. In the first 14 feet above the clock mechanism is placed, occupying a room 20 feet square. The clock itself has a face seven feet in diameter, and shows the hours, minutes, and seconds, and days of the month. Above the chamber containing the mechanism is a chime of nine bells. The dome is surmounted at the height of 120 feet by a globe 16 feet in diameter.

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## LIBERAL ARTS.

The Liberal Arts Department has been provided with space both in its building and, as has already been said, in the Anthropological building. The groups included in this department occupied, at Philadelphia in 1876, 35,782 square feet; at Paris in 1878, 111,000 square feet; at Paris in 1889, the net area was about 244,300 square feet. But the groups of Archæology and Ethnology, Charities and Corrections, and Hygiene provided for in another building here were also housed in the Parisian building. Four hundred thousand feet was the space originally set aside in the present Exposition for the Department of Liberal Arts, or more than double the space provided for the same subjects at the Exposition of 1889.

**Classification of Exhibits.**—The following are the groups into which the Liberal Arts Department is divided, the Bureaus of Hygiene and Charities and Corrections being omitted, having been covered in connection with the Anthropological building: Instruments and apparatus of medicine, surgery and prosthesis; primary, secondary and superior education from elementary instruction to government aid in education, and covering this wide range in detail; literature, books, libraries and journalism, which includes book printing, illustrated

papers, daily newspapers, trade catalogues, library apparatus, directories of cities and towns, and all forms of maps; instruments of precision. experiment, research and photography, including photographs; civil engineering, public works, constructive architecture, including bridge engineering of every character, sub-aqueous construction, irrigation, railway engineering, mining engineering, and constructive architecture in general; government and law, illustrating the various systems of government, international law and relations, fac-similes of treaties, protection of property in inventions, patent and postal systems, commerce, trade and banking, including historical and statistical matter with reference to general commerce, counting houses, warehouse and storage systems, grain elevators, boards of trade, exchanges, insurance companies and banking houses; institutions and organizations for the increase and diffusion of knowledge, including institutions founded for such purposes as the Smithsonian, the Royal Institution, the Institute of France, British Association for the Advancement of Science, American Association, etc., and covering academies of science and letters, museums, collections, art galleries, national exhibitions, publication societies and libraries; social, industrial and co-operative associations, covering clubs of all characters, political, workingmen's, industrial, co-operative, secret and miscellaneous societies and organizations; religious organizations and systems, covering their origin, nature, growth and extent; religious music, choirs, hymnology, missionary work, the spreading of religious knowledge, systems of religious instruction, charities and charitable associations; music and musical instruments, covering the history and theory of music, music of primitive people, history, portraits of great musicians, self-vibrating instruments.

**Educational Exhibit.**—Applications for space came from every State in the Union and the principal colleges and universities. After much discussion as to the allotment and location of space, it was finally decided to locate the educational exhibit in the south gallery of the Manufactures and Liberal Arts building, the area allotted being 175,000 square feet gross. Each State was allowed space for its public school exhibit, varying with its population, a system which insured fair and general representation. Notable displays are those by Harvard University, Yale University and Johns Hopkins University.

Harvard makes an exhibit in an area of 5,000 square feet, which may be considered an historical review of the development of universities in America. It includes a complete series of university publications, photographs of its grounds and buildings, the methods of work and study in each of the departments, academic, scientific, medical and law. The museums of geology, botany, zoology and fine arts were drawn upon liberally for specimens. The dental schools and medical sections are also represented.

Yale furnishes a magnificent collection of photographs, as well as contributions from its various departments.

In the Johns Hopkins exhibit are 25 large frames containing specimen pages, fac-similes and illustrations of the various publications issued by the university and the hospital.

**Public School Exhibit.**—The general character of the public school exhibit is represented by specimen work from pupils, photographs, charts and comprehensive statements in regard to plan pursued in education. From the work on exhibition the committee selected fifty of the best manuscripts in each branch and forwarded these to the public school commission. 1. Maps showing location of each school house in the state; cost of education in each county; relative number of pupils in county, town and city; schools for past forty years; relative number of pupils in primary, grammar and high schools for the past forty years. 2. Picture albums of schools, buildings, etc. 3. History of organization and development of school systems shown by laws. 4. Text books arranged to show old and new.

**The Catholic School Exhibits** occupy 29,000 square feet and are in the following form: First, diocesan exhibits; second, collective exhibits of religious teaching orders; third, individual exhibits which do not fall under either of the foregoing classes; fourth, special exhibits in any manner relating to education. An important feature of the Catholic school exhibit is a complete collection of all books written in English by Catholic authors and at present in print, and of which a catalogue is published.

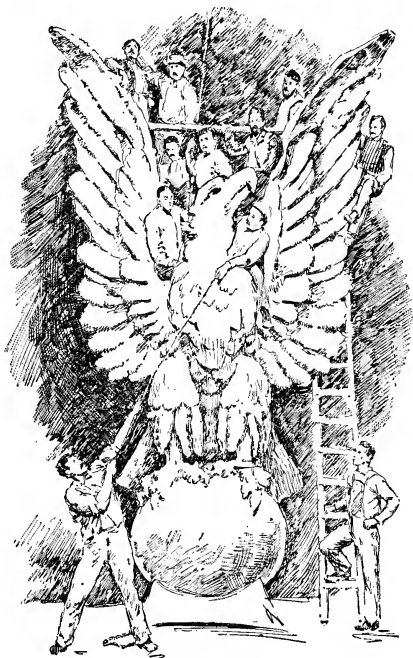
**The College Fraternity Exhibit** is housed in a Greek temple, which forms a fitting representation of the classical institutions of the country. This temple is decorated with the emblems of such college societies as take part in the Columbian celebration.

**State Exhibits.**—The State of Louisiana illustrates comprehensively its schools for its colored children. New York, Massachusetts, Ohio, Illinois, Indiana, Iowa, and in fact, all of the great states of the Union, make exhaustive displays. In the selection of exhibits for this branch, county seat examinations were held. Four divisions are represented—the work of sub-district schools, principal schools of villages and of cities, night schools.

**In the Musical Instrument Exhibit** are included bells, chimes and peals, bell-ringers' instruments, musical glasses, music boxes, harps and lyres, zithers, stringed instruments, including everything from the violin to the piano, wind instruments of all kinds, accessories of musical instruments, and exhibits in relation to the theater, including history of the drama, costumes, masks, armor, scenery, appliances of illusion, etc. In all these groups there are magnificent exhibits, foreign nations, the

States, institutions of learning and private firms having sought much more than the available space for the displays.

**Decoration of Building.**—The painters, Melchers and MacEwen, were engaged almost up to the opening of the Exposition upon the tympana at the south end of the Manufactures building. Gari Melchers painted "Music" and "Manufactures" and Walter MacEwen the "Arts of Peace," "The Chase" and "Manufacture of Weapons." Other works of art on this building are "Decorative Art," "The Art of Painting," "Goldsmith's Art," "The Art of Pottery," paintings by J. Alden Wier, and figures symbolizing "Design," "Iron Working," and "Textile Art," by Robert Reid. E. E. Simmons painted the single male figures in the east portal representing "Wood Carving," "Forging," "Stone Cutting," and "Mechanical Appliances." Kenyon Cox painted "Steel Working," "Ceramic Painting," "Building," and "Spinning" in another dome. J. Carroll Beckwith took up the subject of Elec-



MEASURING THE EAGLE.  
ENTRANCE TO MANUFACTURES BUILDING.  
BY KARL BITTER.

tricity and painted the "Telephone," "Arc Light," "The Telegraph," "The Dynamo," and the "The Spirit of Electricity." In another dome Walter Shirlaw painted the allegorical figures of "Gold," "Silver," "Pearl," and "Coral." C. S. Reinhart furnished the beautiful figures in the west portal representing "Sculpture," "Decoration,"



"Embroidery," and "Design." E. H. Blashfield painted the "Arts of Metal Working," "The Armorer's Craft," "The Brass Founder," and "The Iron Worker."

**Sculpture.**—The sculpture of this building, principally in bas-relief, was designed and executed by Karl Bitter.

**Architect.**—George B. Post. Chief of Department of Manufactures—James Allison. Chief of Department of Liberal Arts—Selim H. Peabody.

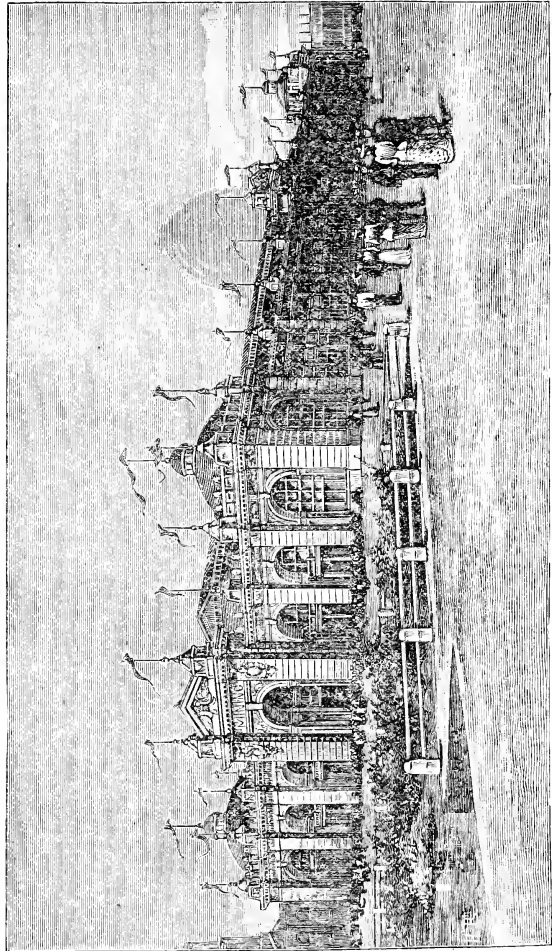
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## MINES AND MINING BUILDING.

For the first time mining products have been given in an international exposition a building of their own. Located at the southern extremity of the lagoon, and between the Electricity and Transportation buildings, the Mines building has a length of 700 feet and a width of 350 feet. Its cost was \$265,000. Its architecture has its inspiration in early Italian renaissance, with which sufficient liberty is taken to invest the building with the animation that should characterize a great general exposition. A decided French spirit pervades the exterior design, but it is kept well subordinated. In plan it is simple and straightforward, embracing on the ground floor spacious vestibules, restaurants and toilet rooms. An entrance is on each of the four sides of the building, those of the north and south fronts being the most spacious and prominent. To the right and left of each entrance, inside, rise broad flights of easy stairs leading to the galleries, which are 60 feet wide and 25 feet high from the ground floor, and are lighted on the sides by large windows, and from above by a high clerestory extending around the building. More than one and one-half million pounds of steel and iron entered into the construction of this building.

**Scope of Exhibits.**—In no other department of the World's Columbian Exposition, perhaps, is seen a greater diversity of exhibits than in that of Mines and Mining. A dazzling display of diamonds, opals, emeralds, and other gems, and of the precious metals, has for its setting a most extensive collection of iron, copper, lead, and other ores, and of their products; of coal, granite, marble, sandstone, and other building stone; of soils, salt, petroleum, and, indeed, of everything useful or beautiful in the mineral kingdom. The mineral resources and products, not only of each State and section of the Union but of foreign countries, are elaborately illustrated.

**Coal.**—The exhibit of coal at the Exposition, of course, is qualitative rather than quantitative. Not only are the different varieties of the various localities shown, but the chemical analysis of each is given with tests of economic value and special adaptability. The resources of the various States and sections are indicated by geological maps and drawings giving configuration and stratification.



MINES AND MINING BUILDING, NORTH AND WEST FACADES.

**Iron.**—An especial effort was made to have an exhibit worthy of the iron interests. The United States is now the first nation in the world in iron production, its annual production exceeding 10,000,000 tons or nearly four times that of ten years ago. The production of steel now aggregates about 5,000,000 tons a year, a growth of nearly 300 per cent. in the decade. The development of the iron resources of the Southern States has been especially great and rapid. The exhibit shows all the many varieties of ores with full data as to the location and extent of their beds, their qualities, and, so far as possible, the different processes of treatment in the manufacture of iron and steel.

**Stone.**—Building stone is also extensively represented. Granite, limestone, marble, sandstone and bluestone, in scores of varieties of colors. Thousands of specimens, many of them highly polished and very beautiful, are shown; accompanying each are the results of tests made to determine strength, durability, and specific merits as construction material.

**Sources of Exhibits.**—From the Pacific coast is shown the wulfenite, a rare species of orange-red crystals; a brilliantly red vanadinites, and bright crystal of azurite associated with velvet tufts of malachite. Alaska shows the deep-red garnets in their dull coats of mica chist. There is silver ore from the famous Bridal Chamber in New Mexico. It is said that a space the size of a bedroom in this mine produced \$500,000 worth of silver. There is a precious turquoise from Los Cerrillez, New Mexico, where Montezuma secured his precious chalchutils, which he valued above gold. There are blendes and galenas from the zinc region of Lake Superior. From the North Atlantic coast region is shown rhodonite, in fine crystals, much used by the Russians in ornamental work. From the New Jersey mines come minerals found nowhere else in the world—franklinite—named after the philosopher—anomolite, trooslite, blood-red zincite, etc. The South Atlantic coast region shows amethysts, sapphires, aquamarines, uranolite, etc.

The largest exhibitors among American States are Pennsylvania, Michigan, Missouri, California, Montana and Colorado.

Among the curious exhibits is one by Louisiana of a statue of rock salt representing Lot's wife. Among the unique foreign exhibits is a display of diamonds from Cape Colony.

The Standard Oil Company occupies the entire north end of the gallery, and its exhibit contains all varieties of crude oil in America. The entire Connellsville plant of the Frick Coal and Coke Company is shown in miniature. There are many interesting working models. A tunnel runs due east and west about twenty feet under the south end of the building, and contains a double tramway for the carrying of ore. This tunnel, the Mammoth Cave and the Rehan statue, in the Montana

exhibit, have perhaps been the most widely advertised, but many others will be found of equal interest.

In the exhibit of the Canadian Copper Company, of Sudbury, Canada, the government geological survey places on view a synoptic picture of the mineral resources of that country. Big nuggets of native gold and silver are shown just as they were dug out of the earth, together with remarkable specimens of iron, copper and tin. Accompanying these are illustrative maps. There are numerous relief maps, transparencies and photographs of American scenery of mining interest.

Henry A. Ward, of Rochester, New York, whose display of minerals was one of the features of the Louisville Exposition, obtained 5,000 square feet of space for his mineral cases, and sends 10,000 feet to the geological display.

Ancient processes of reducing metals in Mexico and the South American countries are shown. The development of the iron industry of the United States, and the growth of the Bessemer steel branch are portrayed.

A complete mining laboratory is one of the great features of the department, and of equal merit is the library of 5,000 volumes on mining and metallurgy, said to be the most complete of its kind in existence.

**Location of Exhibits.**—The general plan of the exhibit shows the raw material and the heavy mining machinery on the main floor. The galleries contain the scientific exhibits, especially the metallurgical collection. The ground floor is mainly given up to the foreign countries, states and territories, and individual exhibitors. Products of the mines of the world are shown by foreign governments, and by our states and territories, and individual exhibitors show private collections and machinery used in mining.

The Departmental collections are located in the galleries.

**Arrangement of Exhibits.**—Entering the building from the northern end and passing north on the main aisle, France occupies the first space to your right; behind it is Germany and Austria. On the left hand side the first space is occupied by Pennsylvania; then comes West Virginia, New York, Kentucky, Ohio, Indiana and Michigan, and behind these in the same order are North Carolina, Virginia, Oregon, New Jersey, Louisiana, Tennessee and Minnesota. After passing France to the left, you next come to New South Wales, Canada and Great Britain, behind which, to the west, are Italy and Japan. Here you come to the central aisle, at the intersection of which is the great coal shaft or anthracite needle erected by Pennsylvania. Passing the lateral aisle the first exhibits to your left are those of Missouri and Wisconsin; opposite is the main exhibit of Germany, and behind it that of Russia. In the northwestern group are located, in the order named, South Dakota, California, Idaho, Utah, Montana (where the Rehan statue may be seen),

Colorado, and behind these Wyoming, Washington, New Mexico and Arizona. In the southwestern group are Brazil, Venezuela, Cape Colony (where diamond mining is illustrated) and Mexico, and behind these, Argentine, Spain, Columbus, Costa Rica, Equador, Honduras and Chili. Running along the entire eastern side of the building is the mining machinery exhibit. It would be impossible to point out separately the attractive exhibits, but those most popular are to be found in the Colorado section, where the Aspen "Silver Queen" may be seen; in the Montana section, where the silver statue of "Justice" is exhibited; in the German section, where the great iron and steel exhibit of Baron Stumm is displayed, while other exhibits of extraordinary note are the Kelly converter, the first Bessemer converter ever used, to be seen in the Cambria Iron Company's exhibit; the Mammoth Cave, in Kentucky's exhibit, and the magnificent displays made by foreign countries.

**Foreign Exhibitors.**—The leading foreign exhibitors are Germany, Great Britain, New South Wales, Canada, Spain, Bolivia, Greece, Austria, Cuba, France, Russia, Japan, Colombia, Argentine Republic, Italy, Venezuela, Brazil; Cape Colony, Mexico, and Chili. These exhibitors are grouped mainly on the west half of the ground floor. Great Britain and her colonies have the largest collective space, and Germany the largest space of any single foreign country.

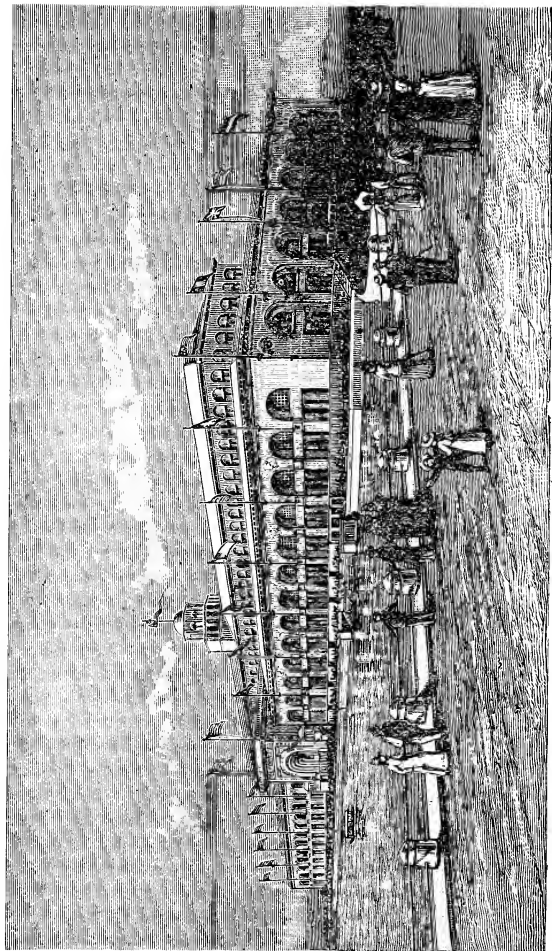
**American Exhibitors.**—The States and Territories exhibiting are, Pennsylvania, New York, North Carolina, Virginia, Oregon, Wyoming, Washington, Arizona, Iowa, New Hampshire, South Carolina, Louisiana, Kentucky, Ohio, Minnesota, Kansas, California, Idaho, Montana, Florida, West Virginia, New Jersey, Tennessee, Connecticut, Massachusetts, Indiana, Michigan, Missouri, Wisconsin, South Dakota, Utah, New Mexico, Colorado, Maine and Nevada. The State and Territorial exhibits are mainly grouped in the east section of the main floor. In this section are also the heavy metallurgical displays by individual exhibitors.

The states, territories, foreign countries, and individual exhibitors, have kiosks, pagodas and pavilions enclosing their displays, which contribute greatly to the magnificent spectacular effect. The galleries are more like the scientific department of a museum and university combined, with all the appurtenances for assaying and laboratory work.

**Pavilions of the States.**—Some of the pavilions erected by the



MINER (MINES BUILDING).  
BY R. W. BOCK.



TRANSPORTATION BUILDING, FROM THE LAGOON.

states and territories are remarkably interesting and attractive. Michigan's display illustrating her copper industry is very attractive and unique. North Carolina has a pavilion of mica designs; Montana the famed Rehan statue of solid silver, representing "Justice;" Kentucky a section of the Mammoth Cave; Iowa a miniature coal mine; Wyoming a demonstration of placer mining, using auriferous gravel; New Mexico a miner's cabin, built of mineral specimens from the various counties in the territory.

The pavilions of Colorado, Wisconsin, Missouri, Indiana and Ohio are built entirely from their respective local products, in stone, marble, onyx or terra cotta.

The pavilions of several of the foreign governments are of surpassing gorgeousness. Germany, France and New South Wales make especially brilliant displays.

**Decoration of Building.**—As in the case of Machinery Hall no particular attempt at mural decoration has been made. The interior finish is modest and appropriate.

**Sculpture.**—The allegorical figure over the main doorway is entirely fitting as a classical representation of the great industry to which the edifice is dedicated. Mining is represented as a colossal, half-reclining female figure, in Greek drapery, holding aloft in one hand a lamp to guide the miner, and in the other a pick. The figure was designed by Richard W. Bock.

**Architect.**—S. S. Beman. Chief of Department—Frederick J. V. Skiff.

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## TRANSPORTATION BUILDING.

The leading architectural characteristics of this building, which is 960 feet in length, 256 feet in width, and cost \$370,000, disclose simplicity of design, harmonious structural effects and dignity of proportion, relieved by richly ornate details. In the center it is surmounted by a cupola 165 feet high, affording an extensive view of grounds, lake and surrounding country, reached by eight elevators, which, of themselves, properly form a part of the transportation exhibits, and are run for public use, a charge of ten cents being made. The gallery (72 feet wide) is also served by six passenger elevators at various intervals, which carry the public free of charge. The central court is abundantly lighted from the clerestory above. The offices of the department are located in the gallery, or entre-sol. The "Golden Door" on the east front, facing the lagoon, consists of a series of receding arches overlaid with gold leaf.

For the first time in the history of world's fairs it was decided to give the science of transportation, in its broadest meaning, the attention

due to its importance. Every method of transportation is shown. Judged by their relations to everyday life of the world, no other industry surpasses that of transportation in utility, or equals it as a power in the progress of civilization. Considered from the standpoint of the amount of capital invested, it overshadows every other. The railroads of to-day are worth from \$25,000,000,000 to \$30,000,000,000. This probably represents one-tenth of the total wealth of civilized nations, and one-quarter, if not one-third, of their invested capital. The world's whole stock of money of every kind—gold, silver and paper—would purchase but a third of its railroads. If to the railroads be added transportation by water and all means of conveyance on common roads, the magnitude of the interests represented in this department of the Exposition may be fairly estimated.

This department fully presents the origin, growth and development of the various methods of transportation used in all ages and in all parts of the world. As far as possible, the means and appliances of barbarous and semi-civilized tribes are shown by specimen vehicles, trappings and craft. Past history is illustrated by relics of earlier days. The development of water craft, from the crudest form of the modern ocean steamship; of wheeled vehicles from the first inception of the idea of the wheel, to their present seeming perfection; and of the greatest of all means of transportation—the railway—is also further illustrated by accurate models, drawings, plans and designs, in cases where the actual apparatus, appliance or machine itself could not be exhibited. It was aimed to keep the historical feature clearly in view, and even to magnify it. By so doing, the greatest exhibition of the actual means of transportation employed throughout the world to-day stands out in high relief by contrast, and the wonderful achievements of recent years bear more weighty testimony to the genius of the age in which we live. A grand object-lesson is presented so clearly and impressively that a child may learn in hours and days what would otherwise require months and years.

But in addition to the object-lesson there is a gathering of plans, designs, blanks, reports, monograms, literature, and everything appertaining in any way to methods of abridging distance, such as have never been made before, and which must have an appreciable effect upon future growth and development. The tendency of such collections, and the inevitable comparison resulting, are to bring the lowest up to the level of the best, and to stimulate to an extraordinary degree both the adoption of the most approved methods and the invention of new means.



ROBERT FULTON.



**Classification.**—Exhibits are divided into six general classes—railways, intramural transit, carriages and other vehicles for common roads bicycles, pneumatic machines, and marine transportation. Of these, the railways, as most important, demand most space. A space of over eight acres is devoted to this interest. The plan adopted provides for the best possible utilization of space. Exhibitors have every opportunity for showing their appliances and devices to the best advantage. As far as possible, arrangements were made by joint agreement for showing everything in its proper place and relations. Locomotive appliances are best shown on locomotives and the appurtenances and furnishing of cars on cars.

Entering the transportation building proper, by the great golden archway, the visitor sees a succession of striking vistas, and the general plan of the exhibit is soon realized. The annex opens into the main building, resulting in long aisles or avenues. As most of the foreign exhibitors insisted on keeping their exhibits together, the American section is scattered over the entire building, with an overflow outside. There is harmony in the general details, and the exhibits are so arranged that, in many instances, a direct comparison can be made between American and European methods.

**The Australian Section,** in a corner of the British section, presents a display of railroad models, illustrations and vehicles.

**British Section.**—Directly to the right of the main entrance is the British section, extending through the main building into the annex. In front is a carriage and saddlery exhibit. Then comes the splendid marine exhibit of Great Britain. Nearly all the great ship building firms are represented by models, one, that of the warship "Victoria," being 30 feet long, and cost \$20,000. It is said to be the finest marine model ever made. The Fairfield Shipbuilding Company, builders of the new Cunarders, shows models of merchant marine. The Thames Iron Works & Shipbuilding Company has models of every variety of war vessels. There are exhibits of naval armament and coast defense. In the gallery of this section is a model, 20 feet long, of the great bridge over the Frith of Forth, in Scotland. The Railway section of the British exhibit includes a complete train and locomotive, shown by the London & Northwestern Railway Company, the first exhibit of its kind in this country. This company also shows models of railway stations and a model of one of the original Stephenson locomotives, the "Rocket." There is also shown a reproduction of the Trevithick locomotive, the first that ever drew cars. The London & Northwestern exhibit includes a section of the standard railway track; also an exhibit of a section of the actual strap railway, on which the Trevithick locomotive ran in 1804. In the Baltimore & Ohio railroad exhibit, closely adjoining this section, are two of the original cars, the whole shipment

having been sent directly from Wales, and weighing five tons. The Great Western Railway Company of England exhibits in this section the original seven-foot-gauge locomotive, "Lord of the Isles," built in 1851, for exhibition at the first world's fair. This exhibit also contains specimens of modern permanent way, as used by that system, including bullhead rails; also complete photographs of machinery and bridges.

**The Canadian Section.**—In the Canadian exhibit we find a complete trans-continental train, built and equipped by the Canadian Pacific Railroad Company. The cars are of solid mahogany, are lighted by electricity, and the entire train is one of the finest in existence. It stands directly across the aisle from the London & Northwestern train, affording a striking contrast between American and English traveling methods. The remainder of the Canadian exhibit includes vehicles, boats, small craft and dog trains of the far northwest. We next come to the Spanish exhibit, consisting principally of marine models and different forms of military transport. Historical Spanish marine armament is shown.

**The French Section.**—To the left of the main entrance is 65,000 square feet allotted to France, comprising some of the choicest portions of the main building, the annex, and a part of the galleries. The French line mail steamers are well represented, the display consisting principally of large paintings or dioramas, representing an arrival at New York harbor of two of the Company's steamers; "Going on board at Havre," showing the dock with one steamer ready to go, and taking passengers and baggage, and a special train arriving from Paris; the dining room of a steamer at night, lighted with electricity; the arrival of an African steamer at Marseilles; a view of Algiers, with blue sky and sea, and steamer in harbor; the coast at Penhoët in St. Nazaire, with two steamers in process of construction. These pictures were painted by Philpot, Hofbaur, Montenard and Motte. The remaining portion of the exhibit consists of models of coast steamers. The space allotted to the Compagnie Générale Transatlantique, was 2,640 square feet. France shows many other interesting exhibits in this department. A battalion of French marines is in charge of the entire French section of the Exposition. There are over two score of handsome carriages, of latest Parisian pattern, and a fine display of saddlery. The railway division includes exceedingly interesting French locomotives, one car and many models, drawings, etc.

**The German Section.**—The German exhibit covers the entire southern portion of the main building, and a part of the annex. All the decorative features of this exhibit, which are elaborate and beautiful, were furnished by the German Commission. A special feature of the display is an exhibit of the Siemens & Halske system of interlocking

switching apparatus. Two locomotives and seven kinds of railway cars are shown. There is a great track museum from Osnabruck, and the gallery contains an immense and most instructive exhibit by the Associated Engineering Societies of Germany. The German transportation exhibit occupies over 100,000 square feet in their building.

**The Mexican Display** is mostly of saddlery. There is a large relief modeled map of Mexico, showing modern systems of transportation. In the central part of the north Court is a decorative feature, two masts, 90 feet high, reaching to the main roof. Austria, Brazil, Russia, Japan, Netherlands, Cape of Good Hope and Turkey also have very interesting and varied exhibits.

**The American Display.**—In the central portion of the annex, adjoining the British section, is the space allotted to the Baltimore & Ohio Railway Company, comprising nearly 40,000 square feet. The exhibit, entitled the "Railways of the World," was prepared at a cost of \$100,000, and shows the development of locomotives and cars from the rudest and earliest days to the present time, including the steam carriages used in the last century, and the Oliver Evans boat on wheels, which ran on either land or water. There are forty or fifty full-sized perfect imitations of early locomotives, among which is the one used by Peter Cooper; also a collection of different kinds of rails. In the modern division of the exhibit there is shown a fac-simile of the "Royal Blue Line" express from New York to Washington. Here is also a magnificent collection of over 1,700 photographs of railroad machinery used in all countries.

Between the Baltimore & Ohio exhibit and the British section is the exhibit of American car heating devices.

The main Court of the building, running through the annex, is a part of the American railroad section. Here is the exhibit of the Westinghouse Air-brake Company, one unique feature of which is the operation of air brakes on a train of one hundred cars, the longest ever shown by a single series.

In the railway system of the annex are shown track materials of all kinds, with working models of "L" systems, overhead carrying systems, and different methods of conveying materials.

In the southern part of the annex we see more of American railway exhibits, including displays by the Old Colony, the Chicago & North-Western, Lake Shore and Michigan Southern and many other railways. The latter shows the old "Pioneer," the first locomotive ever brought to Chicago. This unique engine is still apparently in as perfect condition as when it went puffing over the Chicago & Galena railway. In the general American locomotive exhibit are shown over fifty specimens. One from the Baldwin works weighs 195,000 pounds, and the

other from the Brooks works, 180,000 pounds. A number of locomotives are shown with their wheels in motion driven by compressed air which is brought in pipes under ground from Machinery hall. Passing out of the building at the south end of the annex, the visitor sees the Hotchkiss ordnance exhibit, and the great transfer table 70 feet long, used in installing exhibits, and which remains as an exhibit itself.

Further to the south, opposite the 64th st. entrance, is a great exhibit by the Pennsylvania Company.

Out of doors the Vanderbilts make an elaborate exhibit, including complete passenger trains, the fastest locomotive in the world and a model railway station.

**The Pullman Exhibit.**—In the central Court is a part of the Pullman exhibit, a striking feature of which is a large model of the town of Pullman, Chicago. In the center aisle of the annex is the main exhibit of the Pullman Company, consisting of an exact counterpart of the New York and Chicago limited express made up of specially-built Pullman cars of the most luxurious and costly character. It is probably the finest railway train ever constructed. On an adjoining track the Pullman Company shows ordinary day coaches, mail and express cars, and an elaborate street car exhibit.

**American Vehicle Exhibit.**—In the north end of the building is the American vehicle exhibit, occupying 90,000 square feet of space, and extending from the front of the main building to the rear of the annex. All the leading American manufacturers from Brewster of New York, to Kimball and Studebaker, of Chicago, are represented. To secure the best effects the department forbade the use of platforms in this section, the floor in which is of wood and the exhibits surrounded with uniform brass railings.

The galleries of the building contain a most extensive bicycle exhibit, saddlery, boats and marine models, and very elaborate engineering exhibits, besides many very interesting forms of unique transportation in various parts of the world.

A central feature of the central Court is a model of the largest steam hammer in the world, 90 feet high, and weighing 120 tons, used in the manufacture of armor plate for vessels. Grouped around is the exhibit of the Bethlehem Iron Works, of Pennsylvania, which includes specimens of shafting in the great Transatlantic liners, and varieties of railroad material.

**American Marine Exhibit.**—Here is shown a section 60 feet long from the center of the modern Transatlantic liner, following the designs of the new American steamships now being constructed. It is four stories high, reaching to the top line of the gallery, and shows a com-

plete interior of an American steamer. Other marine exhibits are models of American built steamcraft, including small boats of every description.

**Decoration of Building.**—The term "Golden Door" hardly conveys an adequate idea of the impressive splendor of the main portal of this building. The exterior arch overhead is ornamented with striking allegorical figures and groups in bas-relief. On one side appears in panels an original study in ancient transportation and on the opposite side the palatial accessories of modern railway travel. The corners above the arch are decorated with mural paintings of marine and railway themes.

**Sculpture.**—The main portal, as well as four minor entrances, and the elaborate portals at either end of the main building, are adorned with fountains and life-sized statues of inventors whose histories are identified with that of the science of transportation. Sculptor, John J. Boyle, of Philadelphia. Subjects: Twelve single figures representing the inventors of all nations; on the east façade eight groups, representing the "Ship of State;" three figures on the pilot of a locomotive; five bas-reliefs around the main entrance, representing the progress in transportation from the earliest means, oxen and the plow, down to the most recent discovery.



PILOT.  
(TRANSPORTATION BUILDING.)  
BY J. J. BOYLE.

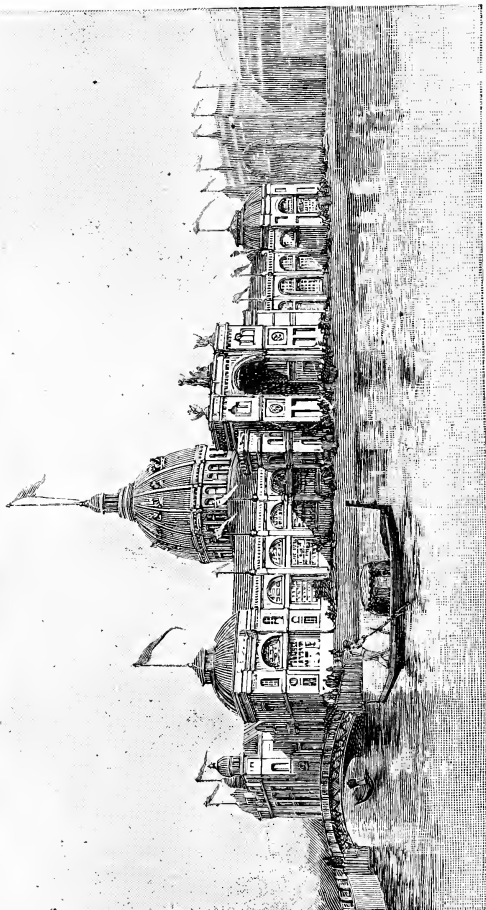
**Architects.**—Adler & Sullivan. Chief of Department—Willard A. Smith.

## UNITED STATES GOVERNMENT BUILDING.

This building, overlooking Lake Michigan on the one side and the main lagoon on the other, is most attractively located. To the north is the group of foreign buildings, and to the south the towering palaces of the Fair. It covers an area of 345 by 415 feet, was constructed of iron and glass, and its cost was \$400,000.

Its architecture, the central figure of which is a huge dome, is classic and bears a strong resemblance to the National museum and other government buildings at Washington and elsewhere. Indeed, the foreign visitor will notice a remarkable similarity in the great structures of the Federal government in the different cities.

**Arrangement of Exhibits.**—The north half of the building is devoted to the exhibits of the Postoffice Department, Treasury Department, War Department, and Department of Agriculture, and the south



UNITED STATES GOVERNMENT BUILDING, FROM THE WOODED ISLAND.

half to the exhibits of the Smithsonian Institution and Interior Department.

The State Department exhibit extends from the rotunda to the east end, and that of the Department of Justice from the rotunda to the west end of the building.

The allotment of space for the several department exhibits was: War Department 23,000 square feet; Treasury Department 10,500 square feet; Agricultural Department 23,250 square feet; Interior Department 24,000 square feet; Post Office 9,000 square feet and Smithsonian Institute the balance of the space.

The Government exhibits include, also, an Army Hospital, United States Weather Bureau Exhibit, a Naval exhibit, and other outside displays extending to and even beyond the pier.

The exhibits in the Government building, aside from the naval and departmental displays, cover natural products and the topics of food adulteration, entomology, economic entomology, botany, pomology, experiment stations in agriculture and fiber investigation.

**In the Departmental Exhibits** may be found valuable historical relics. A fac-simile of original manuscript of the Declaration of Independence and other priceless papers are shown. Among the treasures are the collection given by General Grant to Mr. Vanderbilt, and by the latter presented to the Government. It includes the presents received from foreign governments by Gen. Grant during his famous trip around the world, the golden box containing the freedom of the city of London, swords, beautiful souvenirs inlaid with pearls and diamonds, and mementos of the hero's visit to Japan and China.

The Marine Hospital exhibit is made in front of the Government building.

On the pier, close to the battle ship Illinois, is a model United States Life Saving Station. Between the lake and the building are the United States parade grounds.

The State Department presents a vast collection of state documents, bearing the signatures of many of the founders of the Government. It will be regretted that the original draft of the Constitution of the United States is not in the collection, but it was not thought advisable to allow this priceless document to pass out of the keeping of the Department at Washington.

**Agriculture and Geology.**—Other branches, such as the Department of Agriculture and geological survey, illustrate the vegetable and mineral resources of the country. Indynamic and physiographic geology is illustrated.

The phenomena of volcanoes, earthquakes and glaciers as well as the constructive and destructive effects of water are pictured.

**Anthropology.**—In the Anthropological exhibit an attempt is made

to show the characteristics of the principal races of men and the progress of civilization as shown by the evolution of some of the more important arts and industries. The illustrations of pre-historic races include a complete exposition of their stone, bronze and iron implements, tracing also their evolution, decay and extinction.

A most instructive exhibit is that illustrating the life and habits of the North American Indian, prepared under the direction of the Bureau of Ethnology. Each group is represented by figures of prominent chiefs, modeled from life, or from photographs, and dressed in native costume. These are surrounded by members of their families and by collections of their household utensils, clothing, basketry, implements of war and the chase, as well as evidences of their pastimes and religious ceremonies.

**Arts and Industries.**—Specimens are presented showing development of certain arts and industries from primitive stages to the present day. The subject of transportation, which plays so prominent a part in the history of civilization, is traced by means of models, drawings and pictures from the most primitive animal transportation to the modern uses of steam and electricity. The history of language and religion, of music and musical instruments, of printing and book-making, of photography and the graphic arts, is clearly told.

It will be seen that the government display covers, to a great extent, the exhibits in the general departments. It includes also a most complete and comprehensive collection of grains, obtained with the co-operation of farmers in this and foreign countries. Samples of wheat grown in every county in the United States are shown. There are grains from Peace River in Northern Canada to Patagonia; from Russia to India. Every seed was picked by hand and the varieties are arranged in tasteful glass compartments, with labels indicating the name, place, weight, nature of soil and climatic conditions.

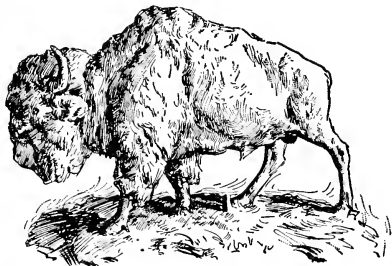
Very instructive are the methods illustrated as employed by the scientific branch of the Fish Commission in determining the habits of fish, this branch comprising specimens also of deep-sea dredging, casts of fishes, and collections of various kinds.

**The National Museum** illustrates the natural resources of the United States and their utilization. It gives especial attention to the American fauna, showing specimens now rapidly becoming exterminated, such as the buffalo, moose, mountain sheep, mountain goat, deer, walrus, seal, and sea-lion. The bird exhibition includes finely-mounted specimens of each species and sub-species found within the limits of the United States; also a collection of the geological variation in certain American forms, collections showing the confusion in popular names as applied to a common specimen, such as the partridge, robin, blackbird, and sparrow. and a number of groups of birds mounted with



the necessary accessories to illustrate their peculiar habits. The exhibit of reptiles and bacrachians includes casts of all the poisonous and non-poisonous snakes, painted in natural colors, and mounted in life attitudes, and a full collection of casts of other species, including tortoises and allied forms. There are also shown, by means of specimens, models and colored drawings, many of the lower forms of animal life, with which the average Exposition visitor is wholly unacquainted. A small collection of fossil animals is also to be seen.

**The Smithsonian Exhibit.**—The Smithsonian Institution contributes a collection illustrating its own origin and growth, the scope of its work and the results of its scientific investigations during the forty-seven years of its existence, and in addition, a collection of portraits of the representative scientific men of the world, who have been associated with the development of scientific thought in America. Under the direction of Henry Elliott, the only artist who has ever drawn and painted the seal and walrus in their native haunts, an interesting exhibit was prepared by the Smithsonian Institution, consisting of models in papier mache representing the fur seal and the walrus fisheries on the Alaskan coast. The animals represented, as well as the



BUFFALO (ON BRIDGES). BY EDWARD REMEYS.

fishermen, are modeled in clay. One of the models shows a seal "drive;" it includes hundreds of mimic seals, which Aleuts are driving along to the killing grounds by waving cloths and shouting. Another illustrates a "rookery" on which the full grown seals, bellowing and pugnacious, have "hauled up" out of the surf upon the islands to breed. Another model shows a hauling ground of bachelor seals. The killing of seals is also shown, a group of Aleuts being represented in the act of smashing their heads with clubs. There is also represented a number of hair seals, a variety not useful for their fur, but merely for food supply to the natives of that region. The walruses, now rapidly becoming extinct, are also reproduced in material that gives them a remarkably life-like appearance. Hundreds of models in clay are made of these animals, in order to represent the different species and sizes of each. They were cast in papier mache and painted.

**Zoological Exhibit.**—In connection with the Zoological exhibit, a

collection is presented illustrating the methods employed by the Indians, Esquimaux and civilized man in North America for the capture of animals. Also collections showing the service rendered to man by the various animals and the products of the animal used by man as food or in the arts and industries, with the methods employed in their preparation, as in the case of fur, hair, feathers, scales, skins, flesh, bone, teeth, horns, hoofs, and claws.

**Postal Exhibit.**—The Post-Office in the southwestern corner of the building shows the working model of an ideal office, with supplies of postage stamps, stamped envelopes, and curious articles of mail matter which have accumulated in the dead-letter office. A novel feature is the array of articles collected during the past three years in compliance with a request by the Postmaster-General to postmasters and others for relics and curiosities pertaining to the postal service. An interesting feature of the postal exhibit is contributed by foreign postal authorities, illustrating the postal service in their respective countries.

A postal car may be seen, one-sixth the regular size, constructed for President Miller, of the Chicago, Milwaukee & St. Paul Railway. It is complete in every respect, including light, heat and all other accessories of a perfect traveling post-office.

**Topographical.**—Models of Hell Gate, showing the rock and illustrating the past and present topographical features of that portion of New York harbor, as well as topographical map showing the Hudson river country, are shown.

**Big Tree.**—The trunk of the great California "Big Tree" in the dome may be entered by visitors.

**Decoration of Building.**—The center of artistic beauty is the high arched dome with its underlying stories. Here the charming effect of self-tones is carried to its utmost, and instead of the glaring contrasts so often seen the eye ranges easily over the regular lines of molding and friezes in the upper three stories and finds a sense of delightful repose in the harmonious blending of shades, in blue, yellow and olive. In the second or gallery floor the foundation tinting follows the same general scheme, but what would otherwise become a monotonous expanse of soft, merging hues, is broken by a series of eight panels in what is called the children's frieze. The panels are emblematic of abundance, and the allegory is expressed in detail by representations of the various industries of the country. The first series portray ceramics, tapestries, wood-carving, stone-cutting and metal work, and the four following the leading industries of the north, south, east and west, and are, respectively, lumber and mining, cotton and shipping, manufactures and agriculture.

The color scheme on the ground floor includes a base of Roman red with tinged trimmings and stucco in gold relief. The dome exterior

has a color treatment similar in general lines to the interior. There are two very attractive special features, however. Facing the north entrance is a large painting representing the triumph and achievements of liberty. The central figure is Columbia, about to be crowned with a laurel leaf; one hand rests on an eagle. To her left, in the distance, her achievements are portrayed by a harbor with vessels, cranes and elevators. Beside the elevators runs a railway with a train of cars approaching a depot; on the right the national Capitol is shown with a memorial to the foreign population. Facing the south entrance may be seen a paper representing the signing of the Declaration of Independence. Over the east and west entrances to the main galleries are paintings typifying "1492" and "1892." The decoration was conducted by Emil Phillipson.

**Sculpture.**—Numerous historical and allegorical figures surmount the portal, piers and cornices.

**Architect.**—The building was designed by United States Government Architect Windrim, succeeded by W. J. Edbrooke. The departments are in charge of the various government ministers and their assistants.

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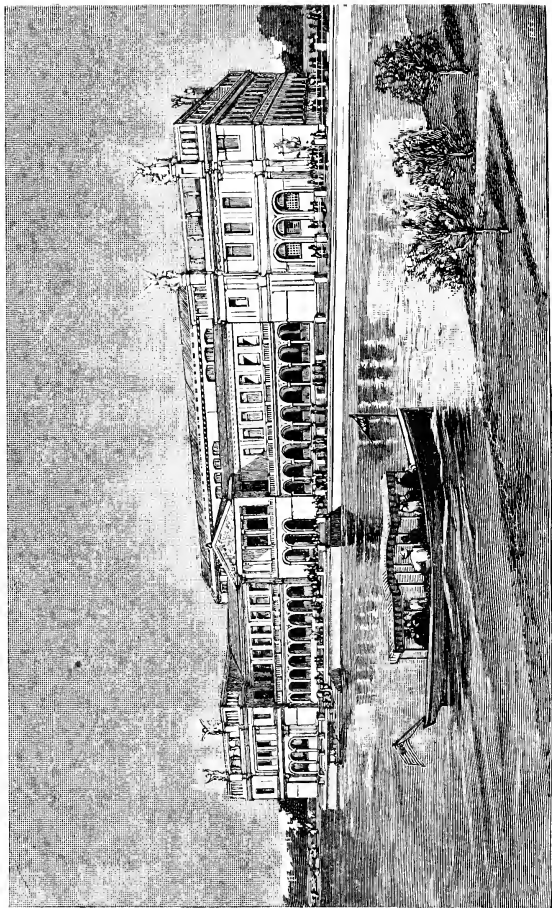
### WOMAN'S BUILDING.

Woman has been from the first a most important factor in the World's Columbian Exposition. The Act of Congress creating the Exposition provided for a Board of Lady Managers, and in the administration of affairs, lady commissioners have been actively at work in every State of the Union, and in every foreign country. Each of the State buildings has a woman's department, and in many instances, women have taken a more active part in the decoration and in the exhibits of these buildings than their male colleagues.

The Illinois building, for instance, presents a woman's exhibit complete in every detail. The same is true of all the great State buildings. From the moment that their right to take an active part in the promotion of the Exposition was conceded they have never ceased to work. Although they have been as a rule devotedly attached to the Woman's building, yet the women of the country have not neglected the buildings which are directly representative of their own States.

In a general sense the Woman's building was planned to be an annex of the Exposition. It was not intended to house competitive exhibits. Women exhibitors desiring to compete with men in any of the great departments were to enter these departments on a common level with men. In fact, sex was not to be recognized or considered.

The Woman's building was to be, as it is, a great museum or exhibition of everything that woman in the past had contributed, or is



THE WOMAN'S BUILDING, FROM THE LAGOON.

contributing toward the common stock of knowledge and material progress.

Not until the Exposition was about to be opened did the president of the Board of Lady Managers succeed in having her department placed on an exact equality with all the others. The Director-General in March, 1893, permitted the making of competitive exhibits in the Woman's building, subject to the same regulations as those governing exhibits in the other great departments.

Aside from what might be termed the heavy features of the Exposition, included in the departments of Machinery, Mines and Mining, Transportation, Agriculture, and Electricity, the women have prepared a duplicate exposition. They show that they are capable, in almost every department of human activity, of competing with man.

Contributions have been made, and exhibits forwarded by the women of every clime and country. In nothing are the exhibits so remarkable as in the showing of the wonderful progress made by womankind during the past one hundred years. In comparison, the exhibits show that woman has not only entered into competition with man in the arts and sciences, and in the more delicate achievements of handiwork, but in fields from which for hundreds of years, she was excluded simply because of her sex. The work of female artisans is shown here, as well as the work of female writers. Not among the least novel of the exhibits are specimens of iron-work wrought at the anvil by a young lady of California.

**The Woman's Building** erected for the special use of woman and her work is situated directly east of Midway Plaisance, and faces the north end of the lagoon. Its width is 199 feet, its length 388 feet, and its cost was \$138,000. Among the great number of sketches submitted in competition for this building by women from all over the land the president of the Board of Lady Managers quickly discovered in the sketch submitted by Miss Sophia G. Hayden that harmony of grouping and gracefulness of detail which indicated the architectural scholar, and to her was awarded the first prize of a thousand dollars, and also the execution of the design. Directly in front of the building the lagoon takes the form of a bay, about 400 feet in width. From the center of this bay a grand landing and staircase leads to a terrace six feet above the water. Crossing this terrace other staircases give access to the ground four feet above on which, about 100 feet back, the building is situated. The first terrace is designed in artistic flower beds and low shrubs. The principal façade has an extreme length of 400 feet, the depth of the building being half this distance. Italian renaissance is the style selected. The first story is raised about ten feet from the ground line, and a wide staircase leads to the center pavilion. This

pavilion, forming the main triple-arched entrance, with an open colonnade in the second story, is finished with a low pediment enriched with a highly elaborate bas-relief. The corner pavilions have each an open colonnade added above the main cornice. Here are located the Hanging Gardens. A lobby 40 feet wide leads into the open rotunda, 70 x 65 feet, reaching through the height of the building, and protected by a richly ornamented skylight. This rotunda is surrounded by a two-story open arcade, as delicate and chaste in design as the exterior, the whole having a thoroughly Italian court-yard effect, admitting abundance of light to all rooms facing this interior space.

**On the First Floor** are located on the left hand, a model hospital; on the right, a model kindergarten; each occupying 80 x 60 feet.

The entire floor of the south pavilion is devoted to the retrospective exhibit; the one on the north to reform work and charity organization. Each of these floors is 80 x 200 feet. The curtain opposite the main front contains the library, bureau of information, records, etc.

**On the Second Floor** are located the Ladies' parlors, committee rooms and dressing rooms, all leading to the open balcony in front. The entire second floor of the north pavilion encloses the great assembly-room and club-room. The first of these is provided with an elevated stage for the accommodation of speakers. The south pavilion contains the model kitchen and refreshment rooms and other home-like arrangements.

**Royal Contributors.**—The ladies of the royal, aristocratic, artistic and literary families of Europe, as well as the governments of many countries, entered heartily into the project of displaying the work of women at the Chicago Exposition. The Queen of England and her daughters, the Empress of Germany, the Empress of Russia, the Empress of Austria, and the Queen of Italy contributed much to its success.

Queen Victoria is represented by six water-color drawings of her own, Princess Christian by two oil paintings, Princess Louise by a water color, and Princess Beatrice by an oil painting; this in the Art department only. The priceless Court laces of France, Spain and other countries are exhibited.

**The Library.**—The library is filled not only with the printed works but with the original manuscripts of works by famous women. The latter include a page or two from the writings of Elizabeth Harriet, Harriet Martineau, Mary Somerville, Hannah Moore, and Miss Yonge. Fac-similes of the first two pages of "Adam Bede," "Evelina," "Jane Eyre," and of the writings of Lady Jane Grey, Miss Edgeworth, Miss Austen and other women writers of equal fame are exhibited. A map of Italy made by an English woman of the time of Dante is among the

curiosities of the library. Another is the "Boke of St. Albins," one of the earliest books printed (1450), which deals entertainingly of hawking, hunting, and heraldry, and which is attributed to Dame Juliana Barnes. The library is well stocked with volumes in every language and from every country.

**Russia.**—The women of Russia take 3,000 square feet of space, in which to exhibit the handiwork of all classes of women in the empire. Lay figures dressed in costumes showing the fashions of peasant girls are a unique feature.

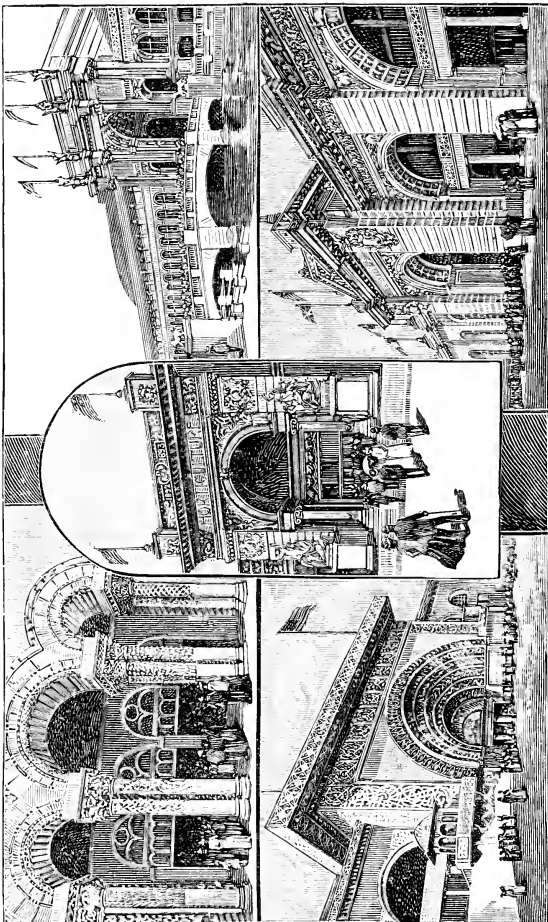
**Germany.**—The Princess Friedrich Karl, at the personal request of the Empress of Germany, acted in the capacity of protectress of the German committee, and with the assistance of a committee composed of the leading ladies of the Empire, collected and forwarded a magnificent exhibit.

**Spain.**—Relics of Queen Isabella are an attractive feature of the exhibits from Spain, among them being the sword of "Her most Catholic majesty," preserved with reverential care in the royal ordinary at Madrid. This, together with a portrait of Isabella, and some of her jewels, occupy the place of honor.

Interesting is the display of ingeniously contrived mannikins showing with historical accuracy the types and costumes of the different provinces of Spain. Many beautiful articles of needlework made by the countrywomen of Spanish farms are in the collection. Cushions, richly covered with gold and silver lace, vast quantities of lace known as "Orlande," spinning wheels and wonderful things made by these primitive machines in linen and worsted, and picturesque ornaments for the female head, are in the collection. Spain sent the religious writings of St. Therese of Jesus, which rank with the first Spanish classics.

**Women's Associations.**—Space in the Woman's building is allotted to the following associations of women, who make beautiful exhibits: The Ladies' Catholic Benevolent Association, The King's Daughters, Mt. Vernon Association, National Council of Women, National Woman's Christian Temperance Union, Society for Promotion of Physical Culture, Non-Partisan Temperance Union, Woman's Christian International Association, Woman's Relief Corps, Young Woman's International Christian Association, College Alumnae Association, Shut-In Society, Federation of Clubs, Woman's Columbian Club, American Society of Authors, Menona Lake Assembly, P. E. C. Sisterhood, Lemo and Clarke Columbian Club, Emma Willard Pioneer Society, Home for Incurables, Chicago Woman's Club, and Columbian Association of Housekeepers. Many other and similar organizations have also been assigned space.

In this connection it may be said that a large section of the Manufactures building was finally awarded to the women.



Fisheries.

Transportation.

Horticultural.

ENTRANCES TO MAIN BUILDINGS.

Manufactures.

Mines.



In addition to the Woman's building the Board of Lady Managers practically took upon themselves the responsibility of the great Woman's Dormitory buildings near the Exposition grounds, consisting of a number of detached structures, each having a capacity of housing 1,000 women, and also the Children's building directly south of the Woman's building. The exhibit of paintings, ceramics, art work, manufactures, liberal arts, fancy work, embroideries, laces, etc., in the Woman's building is pronounced the most beautiful ever collected.

**Decoration of Woman's Building.**—In the vestibule are large mural paintings for side walls, illustrating woman's work, by Mrs. Swynnerton and Mrs. Lea Merritt, and modeled work in low relief, executed by Miss Halle and Miss Rope. These fill the entire space over both of the arched entrances. The ceiling decoration was executed by Mrs. Crawford. As part of the decoration there are 150 portraits of eminent women displayed in groups by Miss Helen Blackburn. The ladies of every State in the Union, and of almost every country, contributed toward the decorative work, mosaics, inlaid work, panels, etc. Some of the rooms allotted to the States are beautifully inlaid with polished woods and marbles, all contributed. The tone of the entire interior is beautifully softened to give effect to the pavilions, kiosks, etc., which compare most favorably with the finest on the grounds. Two great paintings are shown in arched space over north and south galleries respectively, looking down on the court. These are the works of Miss Mary Cassett and Mrs. MacMonnies, wife of the sculptor. Miss Cassett's work portrays "Primitive Woman," and Mrs. MacMonnies, "Modern Woman." Each painting is 72 feet long, the arch at the widest point being 15 feet.



JUSTICE.  
(ON ILLINOIS BUILDING).

**Sculpture.**—Miss Alice Rideout, of San Francisco, sculptor. Subjects: "Three Fates," six casts of each; "A Family Group," twelve groups in all. The pediments, forty feet over the east and west entrances, represent the various works in which womankind is interested. The group illustrative of "Woman's Virtues" is represented by a slender figure with innocence depicted in the outlines of her features, the virgin veil at the head being surrounded by a wreath of roses. The spiritual nature is expressed by the figure looking upward, and a pelican, the symbol of love and sacrifice, at her feet. "Sacrifice" is represented by a nun in the act of laying her jewels upon the altar. "Charity," "Maternity" and "Love" are depicted in the sub-group. "Woman as the Spirit of Civilization" is an angelic being looking

downward. The central figure of the pediment group represents a woman as foremost in scientific and religious work. In this group woman is seen as the "Good Samaritan," the "Teacher," and the "Mistress of Music."

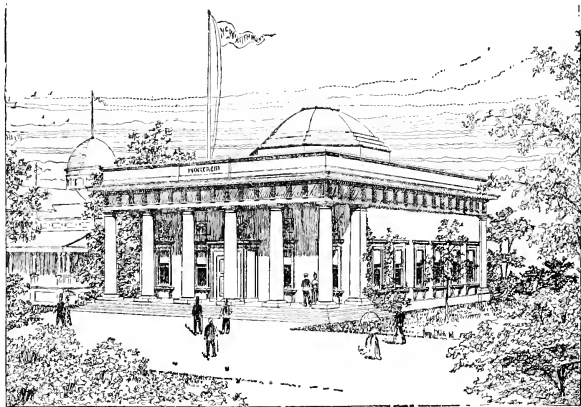
**Architect.**—Miss Sophia G. Hayden. President Board of Lady Managers—Mrs. Potter Palmer.



## FOREIGN NATIONS.

### THEIR BUILDINGS AND LOCATIONS.

Foreign nations and their colonies are represented in all of the great departmental structures of the World's Fair. In nearly every instance allusion has already been made to their exhibits. Nineteen foreign countries are represented by handsome buildings, grouped in the north-eastern portion of the grounds, partly around the north pond, and east of the Art Gallery and Fisheries building. No competitive exhibits are



NEW SOUTH WALES.

made in the foreign buildings, although many of them are beautifully and expensively fitted up. As a rule, they are open to visitors. They are particularly intended, however, for the entertainment of visitors of the several nationalities which they represent. For the first time in the history of International Expositions, Great Britain and all her colonies are generously represented. No regard is paid to groups in this connection, it being deemed advisable, for the convenience of visitors, to mention the mother countries and their colonies separately and in regular alphabetical order.

**Algiers.**—An Algerian village is shown on Midway Plaisance,

admission to which involves an additional fee. It is a marvel of Oriental construction, and contains highly interesting exhibits. The building has a Moorish dome, towers, and ornamental minarets. Inside is a number of native Kabyles, Arabians and negroes, who sell jewelry, embroidery, bric-a-brac, etc., and serve guests in a cafe concert hall capable of seating 1,000 persons.

**Argentine Republic.**—Display chiefly devoted to agricultural products, showing the progress made by the Republic during the last ten years; has quite an extensive exhibit in the Mines and Mining building; is represented in the Anthropological section by ethnological curiosities.

**Australia.**—Represented particularly by the New South Wales



BUILDING OF GREAT BRITAIN.

exhibit, one of the most extensive and interesting of the Exposition. Occupies 60,000 square feet of space. Display covers Mines, Agriculture, Liberal Arts, Manufactures, Woman's work, Ethnology, Electricity, Fisheries, Plants, Machinery, Live Stock and Forestry, Wool, Wine and woods.

Australia is represented on the Wooded Island by a bushman's cabin. Fourteen Australian natives may be seen in the ethnological section.

**Austria.**—Represented by building near Lake Shore as general headquarters and also pavilion occupying frontage of 120 feet on Columbia avenue, the main thoroughfare of the Manufactures building. The pavilion is 65 feet high, surmounted by double eagles, the imperial

crest of Austria, and on each side by smaller crests. Austria is also represented by a village on Midway Plaisance, to which an additional admission fee is charged. The empire contributed largely to the Fine Arts, Manufactures, Liberal Arts, Mines, Electricity, Woman's, Ethnological, and all other departments. Viennese, Tyrolese and Bohemian artificers are largely represented in the Manufactures building. Austria's exhibit as a whole contains representative work from 600 large firms of the empire, and contributions from the imperial court, and is the greatest ever made by that country.

**Belgium** has exhibits in the Woman's and Manufactures buildings, and sends the Royal Chorus society of Belgium, more than one hundred strong, to take part in the concerts in Choral Hall. Private firms of Antwerp and Brussels are represented in the Manufactures building.

**Bolivia.**—Represented in the Ethnological department by a number of natives, in native habitations, and by a mineral exhibit in the Mines and Mining building.

**Brazil.**—This government appropriated \$600,000, and of this amount \$50,000 was expended in the construction of the Brazilian pavilion. Its exhibits occupy 60,000 square feet of space, divided among the department buildings, this being aside from the space occupied by official headquarters. The pavilion is thoroughly representative of the architecture of Brazil, and contains fine specimens of woven articles, and other manufactured products are shown in the industry room. Public instruction occupies three rooms. An excellent exhibit of wool is made. There are 1,000 samples of wheat, corn, flour, and oil-producing grain from the province of Buenos Ayres, and other Brazilian countries. In the Horticultural building are groups of cinchona, coffee trees in bearing, mammoth palms, ferns, bamboos, and wax models of fruits, and in the Manufactures building furniture, mosaics, harness, and a general display of manufactured goods. Space is taken in the Mines and Mining building, and also in the Art building. In one of the court yards of the Brazilian building is erected a pyramid showing the gold extracted from mines from 1720 to 1820, amounting to 41 tons.

**British Guiana.**—Among its many exhibits are wood, minerals (especially gold), white and yellow crystal sugar and a number of boats used by different tribes of India. Also two huts built by an Arrawak Indian. Much space is taken in the Ethnological section. There is a very creditable showing of manufactured articles illustrative of the suitability of some of the woods of British Guiana for fine furniture.

**Burmah.**—Represented principally by specimens of carving and metal work, workmanship in ivory, silver and teak. Paper knives carved out

of a single tusk of ivory, the handle consisting of beautiful embroidery work, bowls, curios, relics of the old Burmese capitol, images, idols, etc., are among the leading attractions.

**Canada.**—The Canadian building on the lake front is a beautiful one. It is of the pavilion style surrounded by a balcony and surmounted by a dome. All of the provinces of Canada have contributed, and the dominion is well represented in every department of the Exposition. The contribution embraces domestic animals, grain, seed, roots, fruit, mineral, timber, wool, manufactured goods, fisheries and dairy products. The mineral exhibit exceeds 125 tons in weight and includes every known species of mineral, marble and granite in the



BUILDING OF CANADIAN STATES.

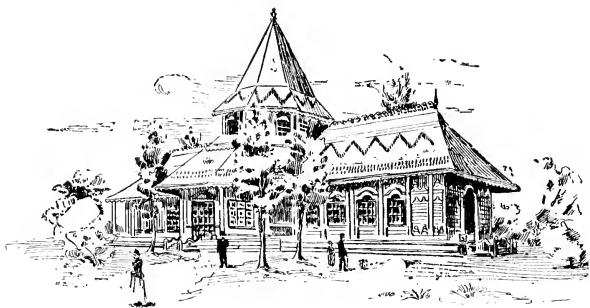
country. There is a block of pure nickel weighing 4,600 pounds, and other curiosities of an equally interesting character. Among the odd things is an eleven ton cheese exhibited in the Agricultural building.

**Cape Colony.**—This includes the exhibit from South Africa and is connected with the British section. Represented by splendid exhibits of wool, mohair, and ostrich feathers, valuable fur skins, ivory, and other products. The diamond and metal exhibit in the Mines building includes 40,000 rough diamonds. Not the least interesting is a collection of stuffed animals and birds in the ornithological display.

**Cape of Good Hope.**—Represented by wine, ostrich egg-shells, minerals, and diamondiferous soil. This exhibit properly belongs with the South African display in the British section.

**Ceylon.**—Represented by a beautiful structure on the lake front between the buildings of France and Germany, by forty-seven native Cingalese, by woods and minerals, and by a magnificent pavilion in the Manufactures building, described elsewhere. Beautiful workmanship is indicated as in a box 14 inches long by 7 inches broad, made of carved ivory on silver, with broad bands of solid gold; the lid is of silver, richly chased on the inside with designs of elephants and coconut trees, while the whole is covered with blue plush. Its chief claim to notice is that it is very richly studded with Ceylon gems. The Ceylon exhibit is in proportion to its size probably one of the richest, most beautiful and most costly in the Exposition.

**Chili.**—Represented in the Mines and Mining, Manufactures, and other buildings, but owing to recent internal troubles, not as extensively



CEYLON BUILDING.

as other South American Republics. A splendid showing is made of its nitrate industry.

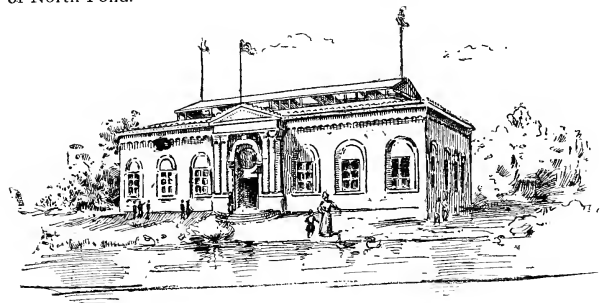
**China.**—Exhibit made by wealthy Chinese merchants in the Exposition proper, but not under sanction of the Chinese government; represented in the Art gallery by fine pottery and bric-a-brac, and in the Manufactures building. A Chinese village is shown on Midway Plaisance, entrance to which requires an additional fee. China has 1,000 square feet in the Manufactures building. Its pavilion is filled with exhibits of textile fabrics, ivory carvings, embroideries, silk work, toys, and curios of peculiar Chinese production. Chinese boats are shown in the Transportation building as well as models of Chinese vessels.

**Colombia.**—Colombia's display is particularly attractive. Its pavilion is modeled after the capitol at Bogota. Within the building are the

products of the country—coffee, cocoa, rubber, ivory nuts, wax, gums, etc., and one of the richest mineral exhibits ever seen in the United States. Indian women of the country are seen weaving Panama hats from fibre prepared on the spot. Colombia contributes largely to the Ethnological display.

**Corea.**—Exhibit perfected under the management of the king. Represented by fabrics woven from cotton, hemp, silk and grass; by paper; by culinary utensils, table sets, precious stones, musical instruments, etc. In the Art gallery, Corea has a handsome and valuable display of pottery.

**Costa Rica.**—Especially represented by its archæological collection, and other exhibits in the ethnological department. Has a building in the form of an Aztec temple, surrounded by a garden in which there is a complete collection of palms, ferns, and tropical plants. East end of North Pond.



COSTA RICA BUILDING.

**Cuba.**—Represented principally by relics and curiosities which form a part of the West Indian section. Old Spanish swords, etc., are shown. Has contributed largely to the Anthropological building.

**Denmark.**—Represented in the Manufactures, Agricultural, Mining and other important departments. Its pavilion in the Manufactures building is a light structure in the renaissance style with three towers. In two different rooms specially constructed for the purpose are shown the works and relics of two Danes whose names are household words throughout the civilized world—Albert Thorvaldsen, the sculptor, and Hans Christian Andersen, the writer. Large exhibits of gold and silverware, porcelain and terra cotta, furniture and tapestries, books and bindings, hand-made embroideries, etc., are made. In ceramics Denmark holds a high place. Beautiful vases decorated with scenes taken



from Danish folk life are shown in the art collection. Danish furniture of a high order is also exhibited. The women of Denmark have a beautiful display in the Woman's building. While not large, Denmark's exhibits are in every respect choice and attractive.

**Ecuador.**—From the Exposition held at Quito, the capital of Ecuador, in 1892, were sent the most interesting articles this South American State was able to collect. Contributes largely to the Ethnological and Mines and Mining departments.

**Egypt.**—Not officially represented. The street in Cairo, and other exhibits made by private concerns and concessionaires, are, however, to some extent, conducted under the direction of the Turkish government. Egyptian curiosities, relics, etc., as well as a large amount of Egyptian fancywork, find a display in connection with the exhibits of other countries.

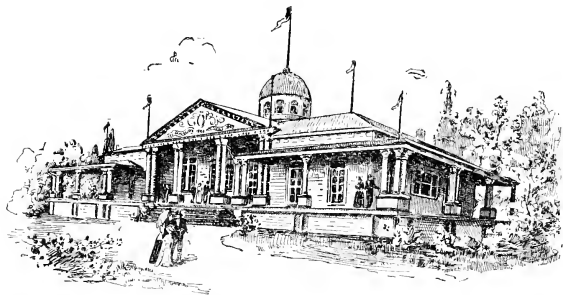
**France.**—The French government building stands close to those of Norway, Germany and Ceylon. It covers a triangular plat of ground 250 by 175 feet. It is in the style of the renaissance, is but one story high, with two pavilions separated in front by a broad court-yard and connected in the rear by curved open colonnades, forming a promenade gallery. Guests of the French commission are entertained here. France contributes to every department of the Exposition, taking first rank in the Fine Arts building. Her pavilion in the Manufactures building is one of the most beautiful. French landscape gardening is exhibited on the outside of the French building. France requested twice the amount of space which she was finally allotted. The visitor will find the French exhibits plainly marked in every department.

**Germany.**—The total number of German exhibitors amounts to over 5,000. Its displays range from that of the Krupp Gun company down to the smallest manufacturers of hosiery and gloves. There are represented 230 cities and towns, and of these, 40 cities send more than ten exhibits each. Berlin leads with 283 exhibitors. Munich is next with 187, Leipsic 149, Frankfort 57, Hamburg 55, and Chemnitz 41. Germany has prominent place in every department. Like France and England, her demands were greatly in excess of the space available. The Krupp gun exhibit in itself is one of the marvels of the Exposition. On the Plaisance is a German village and Hagenbeck's zoological arena from Berlin. The German building is one of the most beautiful of the foreign structures, and her pavillion in the Manufactures building is unsurpassed.

**Great Britain and Ireland.**—The exhibits of Great Britain and Ireland are referred to in connection with the displays in the great buildings of the Exposition. The number of exhibitors is greater than ever before at a foreign exposition. Four hundred thousand square feet was demanded for Great Britain, not including the colonies. Five



BUILDING OF GERMANY.



BUILDING OF HAYTI.

hundred thousand square feet could have been used to advantage had it been at the disposal of the Exposition management. England is represented in all of the great buildings, from the Art Gallery to the Live Stock sheds. Her pavilions in the Manufactures, the Agriculture, the Mines and Mining and other buildings are worthy of British genius and pride. Her exhibits in the Transportation building are among the most valuable and attractive. The Irish and Scotch exhibits are included, but are given credit in every instance. All exhibits are marked plainly so that no confusion can arise. The British building, Victoria House, on the lake shore, at the southeastern end of the grounds, is a beautiful structure, and is intended to accommodate English visitors and guests of the British commission.

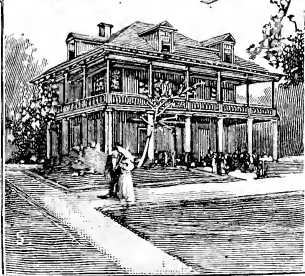
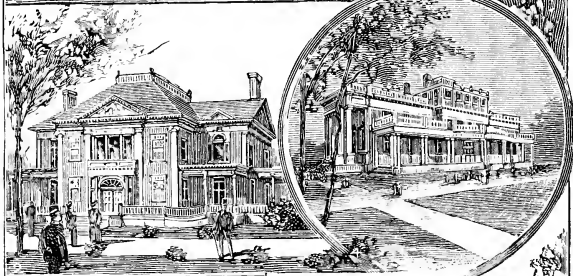
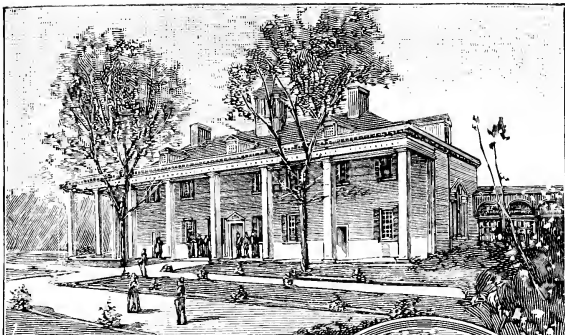
**Greece.**—Represented by ancient and historical exhibits in the Gallery of Fine Arts and in the Ethnological department. These consist in great part of reproductions of Greek Art. In the Anthropological building 5,000 square feet is devoted to a Grecian archaeological exhibit of great value.

**Guatemala.**—This country has a novel as well as an attractive building in the foreign section of the grounds, a feature of which is a Roman garden with tropical fruits and flowers. An apartment is devoted to refreshment purposes, where hot coffee from the native berry is served free to all visitors. Guatemala is represented in the Agriculture, Mining and Ethnological departments.

**Hawaii.**—Represented principally in the Agriculture and Mining departments. A special feature is a concession in the nature of an imposing panorama, showing in a realistic manner the volcano of Kilauea.

**Hayti** has a beautiful little pavilion in the foreign section, and has exhibits in nearly every department of the Exposition, which serve to illustrate the wonderful progress made by this little republic during recent years. The Haytian building cost \$20,000, and the exhibits made by the country \$100,000.

**Holland.**—It was not until quite late in 1892 that Holland finally determined to take part officially in the Exposition. However, the work was speedily accomplished when once begun, and nearly all the leading industries of the kingdom are represented. Aside from the Art collection, which is exceptionally fine in illustrations from works of celebrated Dutch painters, the miscellaneous exhibits are very large. These include two exhibitions in the main building from the great diamond-cutting interests of Amsterdam. The Netherlands exhibit is particularly strong in manufactured confectionery, especially chocolates, cocoas, and a variety of Dutch liquors and cordials. The bulb and shrubbery display in the Horticultural building is mentioned elsewhere. In the Transportation building Holland exhibits a papier-mache and wood model of the



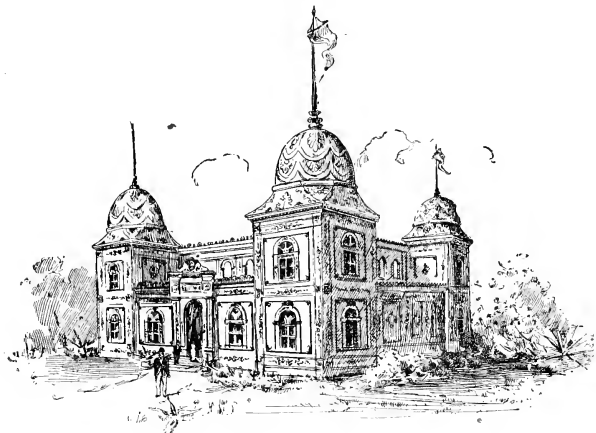
1. Virginia.                      2. West Virginia.  
3. Kentucky.                      4. Maryland.                      5. Louisiana.

STATE BUILDINGS.

herring boat, which appears to be resting on the water, with a crew of ten men pulling in the net. The figures are life-size and well executed.

**Honduras.**—Represented by specimens of the woods grown in that country in the Forestry building and also in the Ethnological department.

**India.**—The governments of the different provinces of India have, without exception, officially recognized the Exposition. Hindustan has a great timber exhibit; Bombay one illustrating the country's arts; and Delhi fine pottery, consisting of a number of magnificent vases. Copper and bronze works are here from every part of the peninsula. There are innumerable divinities in all sorts of attitudes, many comic and gro-



GUATEMALA BUILDING.

tesque, and innumerable bulls, dogs, swine, birds and fish. The exhibit is rich in wood and ivory carving. Mirzapur is represented by a costly collection of rugs and carpets. Relics of every kind may be seen, as well as modern exhibits, which are displayed in the great departmental structures. The Indian building is surrounded by the headquarters of Sweden, Hayti, and New South Wales. It is of oriental style, although designed by a Chicago architect—Henry Ives Cobb. India has contributed largely to the Anthropological building.

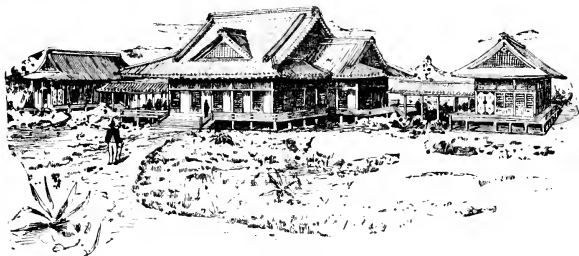
**Italy.**—It was not until late in the year 1891 that Italy officially declared its intention of taking part in the Columbian Exposition. Then, as if to make amends for lost time, the Italian government went to work

in earnest and the result is a magnificent display in nearly every department. Italy very naturally contributes largely to the Department of Fine Arts. In the collection are many representative productions, including bronzes, statuary, paintings and ornamental furniture for which Italian makers are famous. There is also a fine collection of water colors. Among the most noted of the paintings is one of Columbus, by Professor Gabrini, finished after four years of labor. The Vatican has taken much interest in the Exposition, and this is the first International Exposition in which it is represented. Many of the treasures of the Vatican library and museum are here. One is a paper of 1448, containing a reference to the "Northern Land," or what half a century later proved to be the American continent. Another is a bull of Alexander VI, dated at Rome, 3rd of May, 1493, granting to King Don Fernando and Queen Donna Isabel, in regard to the West Indies discovered and to be discovered, the same privileges which had been granted the King of Portugal in respect to the western coast of Africa. Many other invaluable papers of a like character are shown. The crown laces of Italy are to be seen in the Italian pavilion, near southern end of Columbia avenue, Manufactures building. A guard is constantly on duty. Some of these laces were made more than 1,800 years ago. The musical academies of Naples, Rome and Florence are represented in the Liberal Arts department. Naples alone sent 305 cases of exhibits which are distributed among the several department buildings, and in the Woman's building.

**Jamaica.**—Jamaica has a very creditable showing in many of the departments. There is a large display in the Horticultural building. In the Manufactures building the fibre industry is well illustrated, also pottery, tiles, various sorts of clay and numerous specimens of manufactures. In the Forestry building is a large display of Jamaica lumber. Afternoon coffees are served in the pavilion.

**Japan.**—Japan was one of the first of the foreign nations to demonstrate an active interest in the Exposition, and not only the government but the Japanese merchants have been most enthusiastic in its support. The Japanese parliament appropriated at the very beginning \$630,785. The exhibit is made under the direction of the Minister of Agriculture, and, according to the terms of the law, he was authorized to call on every official of the government to aid in securing a proper display. Shortly after the appropriation representatives of the Japanese government arrived in Chicago. On the north end of the Wooded Island, directly opposite the Horticultural building, is the celebrated Houden palace, costing \$100,000, erected by the Japanese government, and representing a Japanese building of the time of Columbus. It is surrounded by a specimen of Japanese landscape architecture costing \$20,000. These buildings, which are, perhaps, among the most celebrated of the

Fair, have been presented to the city of Chicago. The Japanese government undertakes to support a museum within them, the attractions of which shall be changed from year to year. The Houden is a collection of buildings. One of them, three stories high and located on the water's edge, is a reproduction of Kin-kakuji, situated in Kioto, a monastery of the Zen sect, its name signifying the golden pavilion, and its date of construction going back to 1397. The second building is a fac-simile of the Ho-o-do, or a structure dating back to 1052, and shaped in a manner to represent the fabulous bird indestructible by fire. Japan is also well represented in the Fine Arts, the Horticulture, the Mines and Mining, the Agricultural, and in fact, all of the great departmental structures. The Japanese pavilion on Columbia ave., in Manufactures building, is one of the signal attractions. The Japanese village on Midway Plaisance is not officially recognized by the Japanese government, although it has many attractive features.



JAPAN BUILDING.

**Java.**—Represented by a village, peculiarly interesting in character, on Midway Plaisance. The Government of Java being a Dutch vice-royalty, it was impossible for the Governor-General to subsidize the undertaking, but the enterprise was fostered by a syndicate of Dutch traders with the governor's permission. In the houses of the village, which are exact reproductions of the huts of Java, native workmen are shown weaving cloth and making various knick-knack for sale as souvenirs. Small packages of tea, coffee, spices, tin, ore, gum, sandalwood, mahogany, ebony and other products are on sale. Here is also a native theater. An additional fee is charged for admission to this exhibit, which is outside of the grounds proper.

**Malay.**—The Sultan of Johore, one of the most prosperous states in the East, situated in the western part of the Malay peninsula, had a Malay village prepared for the Exposition, which is exhibited on the Plaisance. It is conducted by natives. Among its attractions is a full band of gongs.

**Mexico.**—The neighboring Republic of Mexico makes the finest display in its history. It is represented in every department of the Exposition at a cost exceeding a million dollars. The entire exhibit was received in Chicago in 5,000 cases, which contributed to every department except those of Live Stock and Electricity. Its principal displays are in the Mining and Manufactures buildings; in the former gold, silver and copper ores are shown, while art feather-work, decorations in onyx and marble, articles in clay, etc., have large space in the Manufactures building. Mexico is also well represented in the Transportation, the Horticultural and the Ethnological departments. Its exhibit in Fine Arts is mentioned elsewhere. Mexico contributes one of its greatest musical organizations, a band of forty-five musicians.

**Nicaragua.**—In proportion to its size and wealth no country has a more creditable display. Its exhibits are unique and a great portion of of them are shown in an artistic pavilion. Mention has been made of its Ethnological contribution. It makes a large exhibit of woods and manufactured articles. One of the attractive features is a relief map showing the route of the Nicaragua canal and the topography of the country through which it is to run. Nicaragua has a very pretty building in the foreign section, which is used as a general headquarters for the Commission and for the entertainment of visitors.

**Norway.**—Norway has a beautiful building in the "Foreign Group," near the lake shore. It is small but represents in style and construction the highest type of Norse architecture. Norway is well represented in every department of the Exposition, and has made a creditable showing of her industries and arts in all of the main buildings. The "Viking Ship," to be seen in the South Pond (Ethnological section) was sent over by the Norwegian government. The exhibits made are entirely independent of those of Sweden.

**Panama.**—This little State is becomingly represented in several of the departments. The Panama Star, a newspaper of influence, sought and obtained space at a very early date.

**Palestine.**—Represented especially in the Ethnological display. The exhibit embraces a wide range of curios. In the case of relics too bulky for removal, recourse was had to carefully prepared maps, charts, and photographs, with explanatory literature. A great variety of pipes, dishes and Syrian idols are shown. Syrian horsemen and dancing girls are exhibited on the Plaisance.

**Paraguay.**—The exhibit consists chiefly of woods, of which there are over 300 varieties, and of medicinal plants, dye stuffs, textile fibres and tanning woods. The portion of greatest interest is Dr. Hessler's ethnological collection of over 4,000 articles.

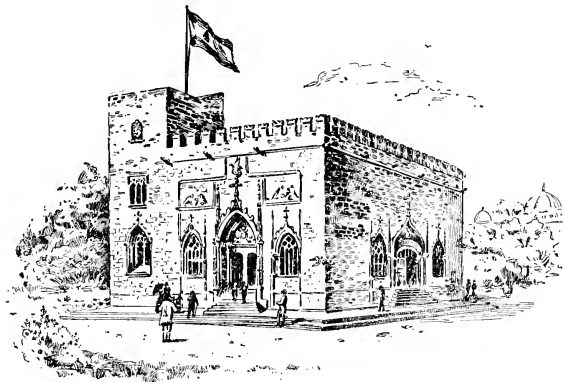
**Persia.**—Largely represented in the Art and Manufactures department. Ancient and modern carpets of various sizes and qualities for



floors, divans, together with curtains and door hangings, samples of silk needlework and tapestries are shown. The exhibit is typically and beautifully Persian.

**Philippine Islands.**—Represented by a village, occupying a portion of the Oceanic Trading Company's space on Midway Plaisance. The buildings are bamboo structures, modeled after native shops and dwellings. Souvenirs are made and sold here by natives.

**Portugal:**—The Portuguese exhibit was collected by the commercial associations of Portugal, acting under and by the authority of the government. It is an extremely varied and handsome display. The merchants



BUILDING OF SPAIN.

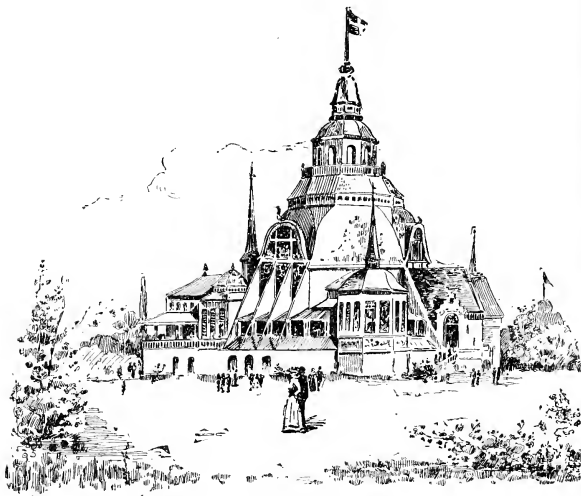
of Oporto occupy much space in the Viticultural section of the Horticultural building. Portuguese women are represented in the Woman's building. The principal display is in the Manufactures building.

**Russia.**—The great Russian log building for the lake shore had to be abandoned, because of the difficulty experienced in shipping the material. Russia, however, expended her appropriation in other directions, and erected in the Manufactures building one of the grandest of the pavilions. In this building Russia follows France, Great Britain and Germany, and ranks with Japan, Austria and Belgium. Russia ranks third among foreign countries in the amount of money appropriated, following Germany and France. She is well represented in the Woman's building, in the Fine Arts building, and, in fact, in all of the great departments, the area in each being as follows: Agriculture, 32,000 square feet; Horticulture, 7,000; Live Stock, 200; Fisheries, 6,300;

Mines, 2,400; Machinery, 4,100; Transportation, 2,500; Manufactures, 50,000; Electricity, 200; Fine Arts, 1,200; Liberal Arts, 12,400; Ethnology, 10; Forestry, 2,300; total, 120,000 square feet.

**San Domingo.**—Represented by a display which cost \$25,000, principally in native products.

**Siam** presents a magnificent exhibit, covering natural products, curios, and manufactures. Has a beautiful building in the foreign group and is represented creditably in almost every department. Its display of woods is one of the most valuable and extensive.



BUILDING OF SWEDEN.

**Siberia.**—Represented by natural products and manufactured articles, a great many of which come from the penal colonies. [Shown in connection with the Russian exhibit.]

**Spain.**—Reference has been made to the Spanish exhibit, one of the most interesting of the Exposition, in connection with the exhibits in the great buildings. Spain is represented largely in every department. She contributes some choice specimens to the department of Fine Arts, though her contributions in the way of historical relics attract the most attention. Many of these are shown in connection with the Convent of

La Rabida, in the Ethnological department, and in the department of Liberal Arts. She has a magnificent pavilion in the Manufactures building. The Spanish building in the foreign group is a handsome one, and, like the others is used as general headquarters.

**Sweden.**—One of the most beautiful buildings of the foreign group is that of Sweden, not far from northern loop of Intramural Railway and close to the German Building. Sweden makes a splendid showing in all the great departments of the Exposition.

**Switzerland.**—Represented principally in the Manufactures department by exhibits of fine handiwork, musical boxes, watches, and clocks.

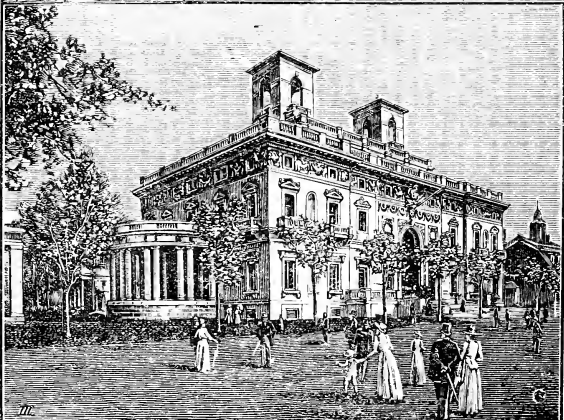
**Turkey.**—The Turkish government interested itself from the commencement, and was the first to complete an exhibit at the World's Fair. In addition to exhibits in nearly all the departments a Turkish village is shown on Midway Plaisance, to which an additional admission fee is charged. Turkey has very creditable and handsome exhibits in the Manufactures and Transportation buildings. The Turkish building in the foreign group is deserving of attention.

**Uruguay** appropriated \$24,000 for its display, and like its sister republics, is represented by natural products and manufactures. It also contributes to the Ethnological department, and to many of the main buildings.

**Venezuela** erected a handsome building in the foreign group, which is surrounded by neat gardens, containing the rarest and most beautiful plants and orchids. It is a one-story edifice of white marble, in the Græco-Roman style. The Republic is represented in the Manufactures, the Mines and Mining, the Agricultural, the Fine Arts, and the Ethnological departments.

**Yucatan.**—Represented by its ancient ruins, mentioned in connection with the Anthropological building.





1. New Jersey.

2. Pennsylvania.

3. New York.

STATE BUILDINGS.

## THE STATES.

### THEIR BUILDINGS AND EXHIBITS.

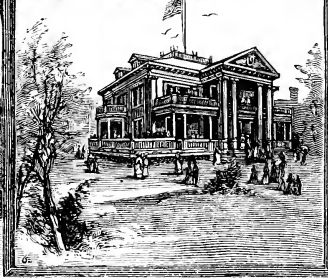
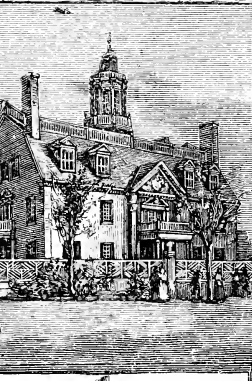
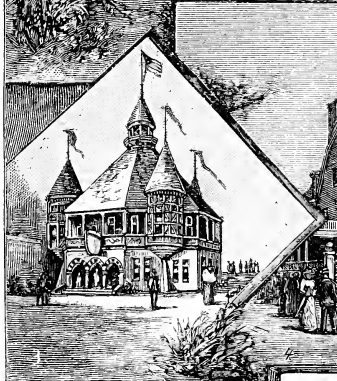
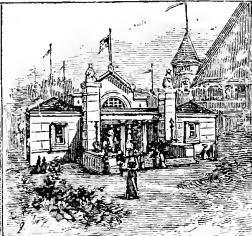
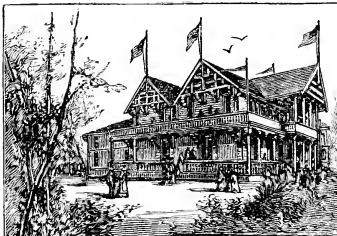
The buildings erected by the States and Territories of the American Union are grouped in the northern part of the Exposition grounds, forming a semi-circle around the Fine Arts galleries and the north pond. These are not exhibit buildings, but are designed primarily as headquarters for the commissioners of the different States and Territories, and as club rooms for the reception and entertainment of visitors. However, the great majority of them are fitted up as exhibition halls, and not a few of them might be characterized as complete Expositions in themselves, covering as they do, nearly every department from Agriculture to Woman's work. Reference to the map will show the exact location of each building. They are referred to here in their alphabetical order, for convenience sake. The exhibits in the department buildings made by the respective states, as a rule, have been referred to in their proper place.

**Alabama** has no building on the grounds but is represented, through its citizens, in nearly all of the great department buildings.

**Alaska.**—Many of the exhibits consist of fishing boats and weapons used by the natives in the chase. The collection was made by the government authorities and is shown principally in the Government building. The fish display alone embraces 70 or more specimens. The display of furs is the richest exhibited by any country. It was loaned to the Government by a private firm of Juneau, and includes sea otter, silver fox, seal, bear, wolf, mink, lynx and wolverine. A single pelt of a sea otter in the exhibit is valued at \$500. Native woods, a collection of minerals, canoes, etc., are shown. In the Ethnological department may be seen also many specimens and collections from Alaska.

**Arkansas.**—Building erected by private subscription, at a cost of \$10,000. It has an elliptical entrance from a large circular veranda, which runs the width of the building on the first floor. The object of the designer was to carry out, as far as possible, a French "rococo" style of architecture, as Arkansas was originally settled by the French. The interior is decorated and tinted, and all ornamental staff work is brought out in gold. The flooring of the assembly room is of native hardwood and yellow pine. One of its chief adornments is a mantle of Arkansas white onyx, while columns and bases of onyx and marble are placed in various parts of the building. The fountain of Hot Springs crystals in the rotunda, a donation of the ladies of Hot Springs, is very attractive; it has a basin ten feet in diameter, and is beautifully illuminated by electricity. Wild roses of Arkansas are used in bountiful profusion as decoration. The Arkansas Bankers' Association appropriated \$5,000 towards the furnishing of a room in this building.

**California.**—The architect has carefully followed the old mission style in the design, but has interjected enough of the more ornate Moorish to relieve the somewhat somber effect of the old adobe church, while giving the required light and roominess. Outside, there is a clear story with a great flat central dome as the crowning feature, and a roof



1. New Hampshire.

2. Vermont.

3. Maine.

4. Massachusetts.

5. Rhode Island.

6. Connecticut.

# STATE BUILDINGS.

garden to heighten the semi-tropical appearance. From the ground to the eaves is 50 feet, and to the highest point of the roof proper is 65 feet, while the elevation of the dome is 80 feet. On the four corners, and flanking the dome, are towers designed after the mission belfries, and in them are swung some of the old Spanish bells that have outlived the padres and their crumbling churches. Total floor space 100,000 square feet. This building is next in size to that of the State of Illinois. Within are placed thousands of exhibits showing the vast resources of the State. All exhibits made elsewhere are here duplicated. California is represented in every one of the great department buildings and her wine display in the Horticultural building is a central attraction.

**Colorado.**—This State is one of the greatest mineral producing sections of the country. The Colorado Marble and Mining company contributed the material which entered into the construction of the building. The women of Colorado subscribed \$10,000 for the purchase of Powers' famous statue, "The Last of His Race," which may be seen here. The columns of the building are wrapped with grain; the articles are covered with grasses; the frieze is composed of a series of pictures wrought in colored grain. There is in this building a beautiful display of vegetables, fruits and native woods. The State is represented in every department of the exposition, and stands next to Pennsylvania in the Mines building. Besides the mineral, agricultural and educational exhibits, the flora and fauna of the State are shown in great completeness. The pavilion in the Mines building is externally attractive and serves as an appropriate frame for the magnificent exhibit of precious metals.

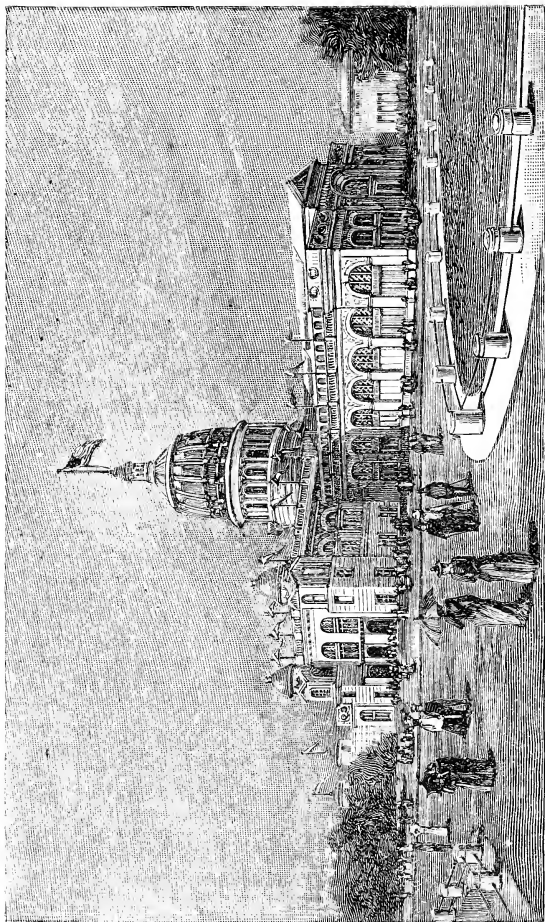
**Connecticut.**—The building is colonial in style, cost nearly \$10,000, and is built entirely of Connecticut material. The interior is tastily finished and contains many relics and art treasures. Connecticut is very largely represented in the musical section of the department of Liberal Arts. The educational exhibit, which includes that of Yale university, is full of interest.

**Florida.**—For a State building there is reproduced the oldest structure in America—Old Fort Marion, of St. Augustine. The original was begun in 1620 when the Pilgrim Fathers were landing at Plymouth Rock. Some of the most stirring episodes in the early history of our country is intimately associated with this old fort. The cost of the building and exhibit of Florida was \$100,000. The State occupies three acres of space in the exhibition of flowers alone.

**Georgia** is represented in all the departments of the Fair, and makes a most creditable showing in Agricultural Hall.

**Idaho.**—One of the youngest states of the American Union. The building is colonial in style. The mica hall in the interior is worthy of note. Mica, for practical use, is found only in one other state in the Union—North Carolina. Idaho is said to produce the finest mica in the world; sheets 12 by 20 inches are taken out of the McConnell mine in Latah county, almost as clear as glass. The windows, panels, wainscoting and other parts of the building are made of ore covered with mica. Beautiful specimens from the agate fields are shown. The display of Idaho in the Mines building is superb.

**Illinois.**—The State of which Chicago is the chief city, very naturally takes the lead among her sisters, both as regards her building and her exhibits. The Illinois building has ranked from the beginning as



ILLINOIS BUILDING, FROM THE SOUTH.



one of the great structures of the Exposition. Although competitive exhibits are not shown within its walls, it is practically a great exposition in itself, covering every department of the Fair, including even Fish and Fisheries and ethnology.

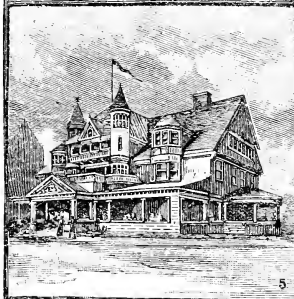
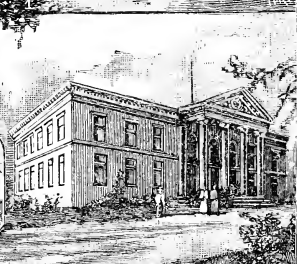
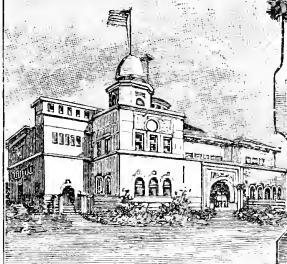
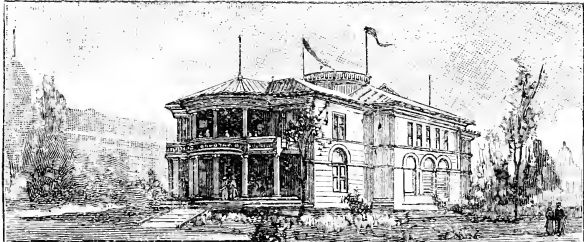
**THE BUILDING.**—The State of Illinois contributed \$800,000 to defray the expenses of building and exhibits. The construction of the building alone involved an expense of \$250,000. It is placed on a terrace four feet high, at a point where it may be seen from almost any portion of the grounds. The grand entrance faces the north pond. It is severely classic in design, thoroughly lighted, and embellished with carving, mural decorations and statuary.

**THE EXHIBITS.**—The educational display, illustrating methods and results of work in normal, university, public, technical, and art schools and high schools and educational and industrial work in the State charitable institutions; collections illustrating the natural history and archaeology of the state; a magnificent exhibit by the State Fish Commission of native and cultivated live fish, with hatchery and appliances, equipments for transportation, models of fish-ways, etc.; special collection of the cultivated products in the several branches of agriculture; architectural drawings showing every public building erected, or now used or maintained by the State; maps, charts, diagrams; memorial hall, containing relics and trophies belonging to the State.

The Aquarium is a worthy rival of the aquaria in the Fish and Fisheries building. The exhibit of the State board of charity, the geological display, the forestry display, and the historical museum are worthy of attention.

**THE DEPARTMENTS.**—The apportionment of the funds at the disposal of the State commission will serve to indicate the relative importance given to the various departments: Woman's exhibit, \$80,000; construction, \$195,800; statuary, \$17,700; architect's fees, \$11,500; grounds and exterior ornamentation, \$10,000; interior finishing, \$60,500; normal and common schools and university, \$30,000; board of charities, \$20,000; natural history, geology, archaeology, \$40,000; fish commission, \$5,000; agriculture, etc., \$25,000; live stock, \$40,000; horticulture, \$20,000; architectural drawings, maps, etc., \$27,000; state and county statistics, \$8,000; printing and stationery, \$30,000; administration, including cost of ceremonies, receptions, expenses of board, salaries, freight, transportation, rents, care of buildings, contingencies, etc., \$175,000. It is in the main 160 feet wide by 450 feet long, with a school house about 75 by 60 feet, at the east end; dome 72 feet in diameter, 200 feet high, with a lookout 80 feet high, and lantern 175 feet high; side walls 47 feet high; central wing on the south, 72 feet high; both ends 54 feet. Fountains and flowers adorn the grounds.

**SCULPTURE.**—Differing from the majority of the large exhibition buildings, that of Illinois is unadorned with exterior sculpture. In the department which contains the exhibits especially furnished by the women of the state, however, there are seven pieces of statuary which command attention. Each of these is the work of a woman sculptor. The subjects treated allegorically and the names of the sculptors are as follows: "Maternity," Miss Ellen Rankin Copp; "Justice," Miss Janet Scudder; "Charity," Miss Carrie Brooks; "Faith," Miss Julia M. Bracken; "Learning," Miss Zulime Taft and "Art," Miss Bessie Potter. These six figures are placed in prominent positions between windows upon the walls upon pedestals. In addition to these Miss



1. South Dakota.

2. Kansas.

3. Nebraska.

4. North Dakota.

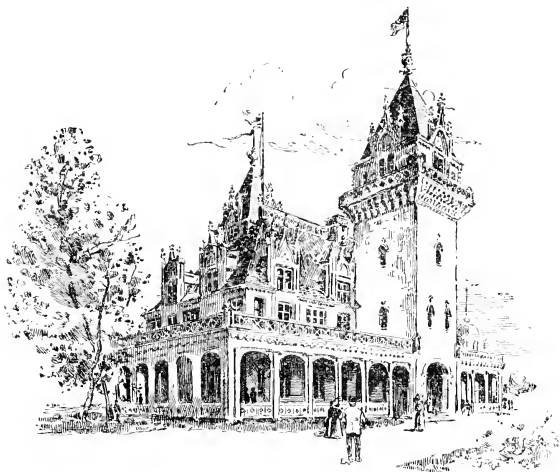
5. Wisconsin.

# STATE BUILDINGS.

Bracken has modeled a figure typifying "Illinois Welcoming the Nations," which is placed near the entrance to this department.

**Indiana** is represented in nearly all of the leading department buildings. The State appropriated \$8,000 for live stock display, \$5,000 for woman's exhibit, \$4,500 for the agricultural, \$3,500 for the educational, and \$2,500 for the mines and mining exhibit. For the building, which is a novel one, a series of red gothic towers imposed on gray walls of stass, the sum of \$37,000 was appropriated.

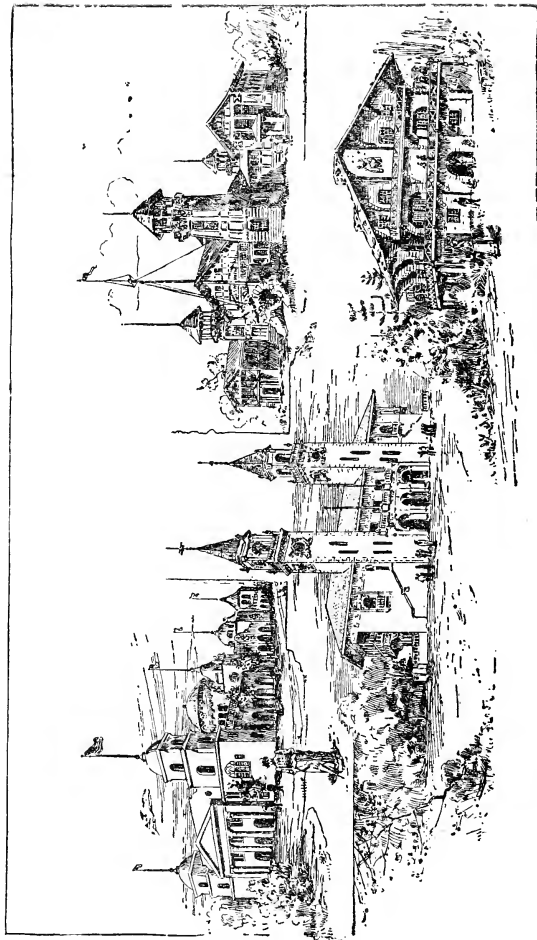
**Iowa.**—The unique feature of the special exhibit of this state is the Corn Palace, transformed from the old Jackson Park pavilion, which adjoins the Iowa State building. The main hall of the Corn Palace is decor-



INDIANA BUILDING.

ated in a variety of colors, and with fantastic figures, composed of Iowa grains, grasses and minerals. There are bas-reliefs of agricultural figures done in grains and grasses. The building proper, a miniature model of the Iowa State capitol, is constructed of a framework of steel with porticos, columns and a lavish use of glass, with compartments for the reception of samples of grain and seeds grown and contributed by the farmers of Iowa. The State is represented in all of the great departments and makes a magnificent showing in the Agricultural building.

**Kansas.**—In addition to creditable exhibits in all the departments, this state makes a special display in its own structure, a building, cruciform in design, two stories high, and erected at a cost of \$20,000. It is constructed entirely of Kansas material, and has an area of 13,934



1. California.

2. Colorado.

3. Washington.

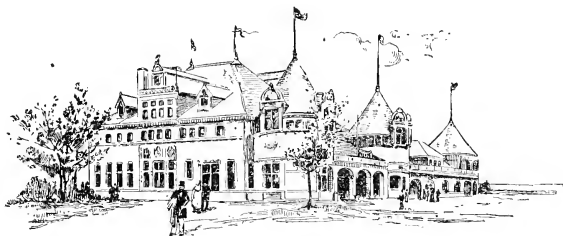
4. Idaho.

STATE BUILDINGS.

square feet. The entire front of the first and second stories is reserved for club house purposes. There are added agricultural, mineral, natural history and other displays.

**Kentucky** occupies with its special exhibit a typical representation of a southern colonial mansion, which cost \$10,000. The structure is filled with exhibits, relics and curiosities. In the Mines building, Kentucky shows, in an underground exhibit, the Starry Chamber of the famous Mammoth Cave. Her pavilion in the Mines building is beautiful in design. The front is a solid cannon-coal wall, turreted to simulate the walls of an old feudal castle, the entrance being through a massive arched portal, flanked by bastions, surmounted by parapets, with miniature signal towers. The greatest exhibit of this state, however, is made in the Agricultural building. Her tobacco exhibit alone is one of the most complete.

**Louisiana** occupies for special headquarters a reproduction of an old plantation house with broad corridors, immense doors and quaint dormer windows. This building is filled with works of art, historic



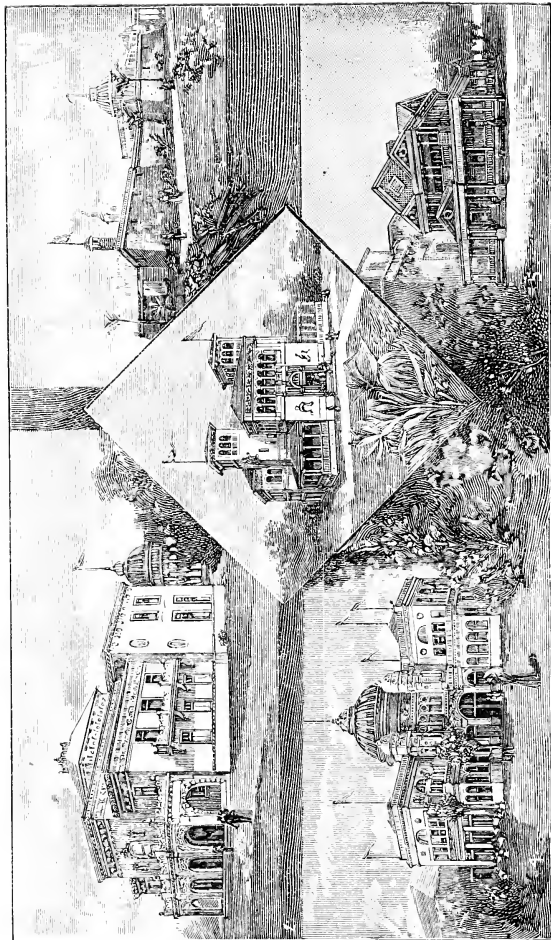
IOWA BUILDING.

relics, and curiosities, among which may be named priceless furniture of old Creole days. A feature of the club house is a Creole kitchen and café. Over \$100,000 was raised by the people of Louisiana to defray the cost of their building and general exhibit.

**Maine.**—Material for special building furnished exclusively by the State. Aside from material, the cost was \$20,000. It contains many relics, curiosities and historic treasures. Among the attractions is a group of stuffed wild animals. The State is represented in all the important departments of the Fair.

**Maryland** makes a magnificent exhibit in the Agricultural building, where she occupies 1,200 square feet of space. The credit of the elaborate display of the Baltimore & Ohio Railway in the Transportation building belongs to Maryland as the home of the corporation, as does that of the Johns Hopkins University of Baltimore in the Liberal Arts section. Maryland's special building is of the colonial style of architecture, including a center of two stories, with two wings of the same height. It is fitted up as an elegant club house.

**Massachusetts.**—The "Old Bay State" is fittingly represented in every department. Its building, made of home material, is modeled



1. Arkansas.

2. Texas.

3. Florida.

4. Missouri.

5. Delaware.

STATE BUILDINGS.

after the old Hancock house, for many years a familiar landmark on Beacon street, Boston. An ancient fore-court, enclosed with a fence, is filled with the most noted flowers of the State. The building is justly considered one of the most artistic of the States group. Within are portraits of men whose names mark the history of the original colony, the series dating from 1623. Besides the portraits the building contains many historic and notable works of art, relics and curiosities. The old colony steamer and an ancient coach and locomotive exhibited by Massachusetts in the Transportation building will command attention.

**Michigan.**—The State presents a most successful display of its magnificent agricultural and mineral resources. Besides its exhibit in the State building, which is 100x140 feet in dimensions, and cost \$50,000, it has complete exhibits in each of the great department structures. The State building is fitted up in modern style, with reception, reading, assembly and private rooms. It contains a natural history museum, a beautiful organ, is illuminated with 500 incandescent lamps, and has a special department for women. The finest apartment is the "Saginaw Room," finished in many varieties of hardwood by the lumbermen of Saginaw. The University of Michigan occupies 2,000 feet of space in the Liberal Arts department. The State is represented largely in the Agricultural, the Mines, and the Forestry departments.

**Minnesota** occupies as special building one of the handsomest of the small structures on the grounds, erected at a cost of \$35,000, which was greatly increased by expenditures on the interior. Minnesota's appropriation of \$150,000 has, it is evident, been expended most economically and intelligently. The displays in the Agricultural, Mines, Forestry, Manufactures and other buildings are large, varied and attractive. In the Woman's building is an exhibition of torchon lace, made by a colony of women near Mankato. The school children of Minnesota contributed toward the erection of the statue of Hiawatha, which stands in front of the Minnesota building. Tjeldie, a Norwegian resident of Minnesota, is the sculptor. At the extremes of the uncovered platforms on either side of the portico, are statues of a pioneer and an Indian. The building is two stories high, and in the style of Italian renaissance. The Minnesota Fish Commission makes an especially fine display.

**Mississippi** is represented in the Agricultural, Horticultural, Forestry, Manufactures, and some of the other principal buildings.

**Missouri.**—One of the richest of the great Southwestern States. Occupies as headquarters a building graceful in outline and handsome in proportion, which cost \$40,000. It is 90x110 feet, 60 feet high, with a tower 140 feet high. Style of architecture, Spanish renaissance. Contains offices of the State Commission, State and City Bureaus of Information, an auditorium which seats 2,500 people, a woman's department, reception rooms, and all the accessories of a well-planned club house. Missouri was the first State in the Union to place exhibits in the Mines building, which was followed quickly by her magnificent Agricultural and Horticultural exhibit. The State is represented in all of the great departments. Her pavilions in the Mines and Agricultural buildings and her sections in the Electricity, Educational, Machinery and Horticultural buildings compel admiration. Visitors to the Mines building will be interested in the model of the largest lead-reducing works in the world.

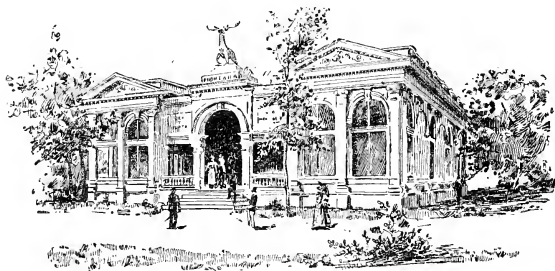
**Montana.**—The Montana exhibit is principally confined to the Mines

building, where a display of the precious metals produced in the State is made in a magnificent pavilion adorned by the famous "Rehan statue," cast from pure silver and set upon a pedestal of gold. The State building is noted for its originality.

**Nebraska** is represented in all of the departments, with possibly one or two exceptions. The State headquarters occupies 6,000 square feet, the building being 60 by 100 feet, and two stories high. It is surrounded by porticos. The exterior is covered with staff. Here all the rooms and accessories of a modern club house, including a postoffice, toilet and check rooms, may be found. It contains many interesting special exhibits.

**Nevada.**—Represented especially in the Mines building. The State is noted particularly for its great "Bonanza Mines," located at Virginia City.

**New Hampshire.**—In the Mines building the State illustrates the latest improvements in quarrying, sawing and dressing stones. One



MONTANA BUILDING.

machine saws with cast-iron pellets. The saw blade is toothless and the pellets are globules of chilled cast iron, of diamond hardness, mixed with loam and water, and fed through kerf or saw-cut. Another machine, called the sand blast, does the work of polishing and cutting inscriptions by means of a steam-driven stream of sand. From this State and Vermont are shown some of the fine grades of granite susceptible of a high degree of polish and suitable for posts, balustrades, urns and other ornamental uses. The New Hampshire building is of colonial style, presenting a beautiful exterior.

**New Jersey** makes magnificent displays of pottery, and a splendid silk exhibit in the Manufactures building, and is also well represented in all of the other great departments, particularly the Transportation. The State building is a reproduction of Washington's headquarters at Morristown; dimensions 40x60 feet, two stories high, with a 16 by 20 wing. The cost was \$15,000. It is colonial in style and is supplied with relics of revolutionary days, and with exhibits of New Jersey's products and industry. The State appropriated \$130,000 to cover the cost of its exhibit.



**New York.**—The greatest State of the American Union, in point of population, wealth and commerce, appropriated \$600,000 to defray the expenses of its exhibit and building, the latter being a reproduction, slightly modified, of the old Van Rensselaer residence, for many years one of the historic landmarks of New York city. The quaint architecture recalls a most interesting period in our national history, when the great commercial and financial metropolis was but a straggling seaport town. The building is 50 feet wide by 200 feet long, and three stories high. Inclusive of donated material and decoration, it represents an expenditure of about \$150,000. A feature of interest are three columns of specimens of native wood, supporting the roof, which were gathered in the Adirondack mountains, each pillar consisting of the trunks of three trees twisted into a symmetrical spiral column. Statues of Christopher Columbus, Henry Hudson, and busts of DeWitt Clinton, the first governor, and Roswell P. Flower, the present governor of the State, occupy niches in front of the structure. Among the exhibits are an ancient picture of Hudson, Washington relics, autographs of all the presidents, autographs of the signers of the Declaration of Independence, and of famous men of the revolutionary war; portraits of famous citizens of New York, including those of all the governors; model of Fulton's steamboat, and many other curiosities and relics dating back to colonial and revolutionary times. The decorations are beautiful. Many of the rooms are adorned with pictures. New York is fittingly represented in every department of the Exposition.

**North Carolina** has a creditable showing in many of the departments.

**North Dakota.**—Represented by a beautiful building, 70 x 50 feet, with a main assembly hall. The legislature appropriated \$50,000 for building and exhibits, but a much larger sum was contributed by private citizens. The State is well represented in every department, particularly in that of Agriculture.

**Ohio.**—One of the greatest of the Middle-Western States; is extensively represented. The State building is modest in design, partly colonial and partly modern. Its decorations and furniture are rich and costly. It has all the conveniences of a club house, including bureaus of information. A monument typifying the greatness of the State, executed in bronze, 17 feet high, and costing \$25,000, stands in front of the main entrance. There are life-sized figures of Grant, Sherman, Sheridan, Chase, Stanton, and other great sons of Ohio, grouped about the granite shaft. Cornelia, pointing to the inscription, "There are My Jewels," stands on a pedestal above the group. The shaft was designed by Schofield, of Cincinnati. Ohio contributes largely to the departments of Ethnology and Education.

**Oregon.**—This State subscribed \$60,000 for its exhibit. It is represented in all the leading departments.

**Pennsylvania.**—The great "Keystone" State of the Union has reproduced Independence Hall for her headquarters. Beautiful grounds surround the structure. The frame of the building has cast-iron based plates, channel and plate columns. It has been presented to the city of Chicago. The interior is fitted up with elegant reception rooms for ladies and gentlemen. Entire height of building, 165 feet; cost, together with transportation of displays, about \$300,000. It contains a profusion of historic relics, among them the famous Liberty Bell, the chair in which Thomas Jefferson wrote the Declaration of Independence, the

table on which the Declaration was signed and the ink stand used, Jefferson's sword, a sofa belonging to Washington, French bowl used by Washington, and many others of similar character. Liberty Bell is located directly on the right side of the main entrance. It is reproduced beautifully by Pennsylvania in the Agricultural building from the cereals of the State. The building contains many historic and beautiful works of art. Pennsylvania's exhibit in the Mines building takes the first place, Colorado ranking second. Its trophy is a shaft of coal, 62 feet high and 10 feet square. The State ranks with New York and Illinois in every department of the Exposition.

**Rhode Island.**—Represented by a two-story building of the Doric order, with towering pillars resting on porches at either end, costing \$10,000. It is one of the most attractive of the New England group, and has been presented to the city of Chicago. Rhode Island's subscription was \$50,000, and the little State makes a creditable showing in every department.

**South Carolina.**—Represented by private exhibitors in several of the departments. The State has no headquarters.



UTAH BUILDING.

**South Dakota.**—The exhibits in the Agricultural and Mines buildings are particularly attractive. The State building contains 12,000 feet of floor space, is Romanesque in style and cost \$25,000. It is filled with special exhibits. Collective exhibits may be seen in the Horticultural, Educational, Ethnological and other departments.

**Tennessee.**—Building and exhibits provided for by private subscriptions, assisted by an appropriation by the State. Very creditably represented in all departments.

**Territorial.**—Three of the Territories, New Mexico, Arizona and Oklahoma, erected for their joint use a beautiful little structure occupying 120 feet square. The roof-garden contains specimens of all the flora of New Mexico and Arizona. The building is fitted up as a club house, has a beautiful Archæological exhibit, and rare paintings, a few of which are known to be over 600 years old. Each Territory contributed \$2,500 toward the construction of the building. Arizona subscribed

\$30,000; New Mexico \$25,000, and Oklahoma \$2,500 toward a general display. These Territories are represented in all of the departments, particularly in the Mines, Horticulture, Agriculture and Ethnological.

**Texas.**—Private subscriptions for the Exposition displays amount to \$300,000. The city of Galveston alone contributed over \$150,000. The State is represented in every one of the great departments. Its building, the dimensions of which are 85 x 250 feet, 70 feet high, constructed after the style of the old Spanish missions, is a very attractive feature of the State group. It contains special exhibits of great interest, and thousands of curiosities and relics.

**Utah.**—This Territory has its own building, two stories, 48 by 84 feet in surface extent. Ionic columns and pilasters form the main support. The exhibits are arranged on the two floors. These are representative of the industries of the Territory, and include agricultural, manufactured and mined products. Of the latter, gold, silver and sulphur are the most conspicuous. Standing just before the main entrance is a facsimile of the famous "Eagle Gate," of Salt Lake City. A miniature of the Great Salt Lake is to be seen. The cost of the exhibit was \$60,000.

**Vermont.**—Represented particularly in the Mines building by exhibits of its granite and marble. Its building is one of the most original on the grounds. On the right and left of the façade rise two shafts on which are allegorical figures, representing the industries of agriculture and quarrying. There are reception rooms, etc., and in the center of the court is a handsome marble fountain, facing which is a porch supported by four caryatids, over which is a semi-circular greek window with bas-reliefs around it representing "Freedom" and "Unity."

**Virginia.**—This, one of the oldest of the American States, takes a conspicuous place in all departments. Her building is an exact duplication of the Mt. Vernon homestead of George Washington. It contains either the originals or duplications of the contents of that revered shrine on the Potomac, including the chairs, tables, desks, mantels and bedroom furniture. The dining room is furnished like the original, with old silver loaned by well-known Virginia families. The State is represented in all of the great departments.

**Washington.**—The extreme northwestern, and one of the youngest, States of the Union, spent \$100,000 on the collection of her exhibit. She contributes largely to the departments of Agriculture, Forestry, Mines, Fisheries, Education and Transportation, and is also well represented in the Woman's department. The State building, which is constructed entirely of material brought from the State, is 220 by 140 feet, and, in addition to the material contributed, cost \$50,000. It is intended of itself to illustrate the great natural products of the commonwealth—timber, granite and ore. This State also makes a very complete exhibit in the Fish and Fisheries building.

**West Virginia.**—Represented in nearly all of the great departments, but most particularly in those of Agriculture, Manufactures and Mines. The State building, a very creditable one, cost \$20,000.

**Wisconsin.**—This great Western State is represented in all the departments, and by a beautiful special building which cost \$20,000. The structure starts out with brown stone from the shores of Lake Superior, follows with pressed brick from Menomonee, and finishes with shingles grown in the State's northern forests. Its strong outlines disdained the evanescent staff in its composition. Its interior is beautifully finished in hard woods and mosaics, etc., and owes all its material exclusively to

Wisconsin, except the onyx finishing which represents Missouri. The chief motive power for the machinery at the Exposition is supplied by a gigantic engine, furnished free to the Exposition, by the E. P. Allis Company, of Milwaukee, which forms part of the company's exhibit. Among the noted contributions of Wisconsin is the wonderful monolith 107 feet high cut from a solid block of stone, which will remain as a permanent attraction on the grounds. Wisconsin is represented largely in the Agricultural, the Electricity, the Mines, the Horticultural, the Fish and Fisheries, and the Forestry building. Her exhibit cost over \$300,000.

**Wyoming.**—Represented very creditably in the Mines and Agricultural buildings; in the former by coal, building stone, soda, gypsum, mica, fossils and precious metals; in the latter by grains and grasses. The State building is of the French chateau style, dimensions 70 by 50 feet, finely furnished, and contains many exhibits worthy of attention.

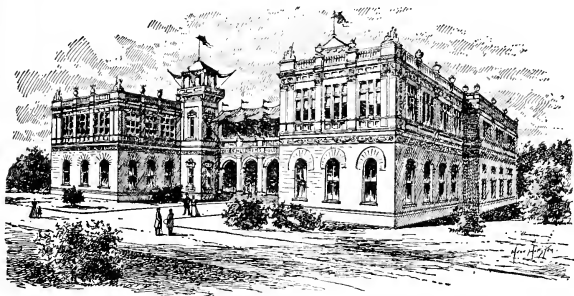


## SPECIAL BUILDINGS AND EXHIBITS.

### PAVILIONS, CONCESSIONS, ETC.

**Banquet Hall.**—Adjoins New England Clam-Bake building, North Inlet, near Battleship. A restaurant concession. The Knights Templar have headquarters here.

**Battleship and Naval Exhibit.**—Lake Shore, opposite Government building. Full sized model of one of the new coast line battleships; cost \$100,000; has all the fittings belonging to the actual ship, such as guns, turrets, torpedo tubes, nets, anchors, tables, etc.; officered regularly; crew gives drills daily; dimensions: length, 348 feet; width, amidships, 69 feet and 3 inches; water line top of main deck, 12 feet. Rapid firing guns are mounted. Battery comprises breech-loading rifle cannon, rapid firing guns, gatling guns, etc.



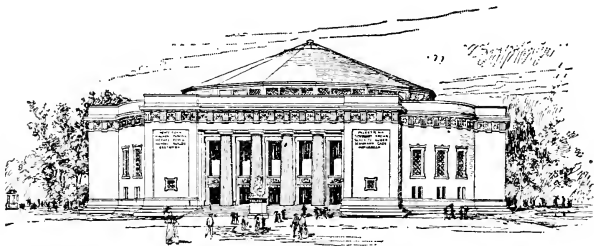
CHILDREN'S BUILDING.

**Bureau of Collections and Admissions.**—A bureau which has charge of the ticket sales, etc. Building located west of the south wing of Horticultural building; 70x234 feet.

**Bureau of Public Comfort.**—For the purpose of contributing to the convenience and comfort of visitors inside the Exposition grounds. Several large and handsome buildings erected for the use of this bureau contain spacious reception and waiting rooms, commodious parlors for ladies and children, closets, seats, stands for the sale of newspapers, reading matter, stationery, etc. Provision is made for those who wish the use of telephones, stenographers, typewriters. Information is also given in relation to the cost of rooms, board, etc. Information furnished by guards.

**Children's Building.**—Location, between Woman's and Horticultural buildings. Erected by contributions from the Exposition management, the States of the Union, foreign governments and private individuals. General plan beautiful though simple; two stories high, with roof as a playground. Everything likely to instruct or amuse children is found in this building. Children may be left here by the hour or by the day in charge of careful nurses.

**Choral Hall.**—Sometimes called "Festival Hall." Located at a point of the lagoon where the two great promenades meet, between the Horticultural and Transportation buildings. It is simple and severe in outline, following the Doric style of architecture, and presents a spherical form both without and within, resembling an amphitheatre surmounted by a dome. It has four porticos which project on the four sides, the one facing the lagoon being the principal entrance. This is supported by fluted Doric columns six and one half feet in diameter, and is entered by a broad flight of steps, at the foot of which appear two statues, reproductions of the two celebrated marbles of Händel and Bach. On the side of the portico are bas-relief panels representing the progress of music, and



CHORAL HALL.

over the door are relief portraits of Gluck, Berlioz, Wagner, Schumann, Mozart, Mendelssohn, Bach, Händel, and Beethoven. The interior arrangement is that of the Greek theatre, except the part assigned by the Greeks to the stage is occupied by the chorus of 2,500 voices. There are no galleries of any kind, but a large foyer extends around the building, giving ample room for a promenade. The auditorium, which seats 6,500, is decorated with plaster relief work and color, with symbolic paintings similar in character to those employed in Music Hall.

**Cliff Dwellers.**—Exhibit in the Ethnological section. (See Anthropological building).

**Cold Storage House.**—South of Transportation building annex, close to Stony Island avenue boundary; 130x255 feet; solidly built with few ornaments. Outfitted with complete apparatus for the manufacture of ice, cold storage, etc.; visitors admitted; supplies restaurants and cafés; promenade on the roof, with observatory tower.

**Convent of La Rabida.**—Location, Lake Shore, east of Agricultural building and south of Casino. (See Anthropological building.)

**Davy Crockett Camp.**—Located on Wooded Island. A cabin

erected by Mr. Theodore Roosevelt, which is filled with relics and curiosities of interest to hunters and sportsmen. (See Horticultural building).

**Hospital Sub-stations.**—Provided for emergency service; three in number; one on Midway Plaisance, one near Machinery Hall, and the third at the southeast corner of the grounds near the lagoon, under the management of Dr. John E. Owens, medical director; care for those taken sick on the grounds; full medical staff in attendance constantly.

**Japanese Hooten.**—Located on Wooded Island. (See Horticultural building and Japan.)

**Krupp Gun Exhibit.**—Located on the lake shore, south of Peristyle, and adjoining Leather building. The pavilion is one of the prettiest, and at the same time one of the most imposing, on the grounds, reminding one of the old feudal castle, with its turrets and signal towers, from each of which a gleaming barrel protrudes. In this spacious building is shown the process of manufacturing the great engines of war turned out by the Krupp Gun Company, of Germany. The exhibit is said to have cost nearly \$500,000. The 120-ton gun shown here is the largest ever manufactured. The exhibit includes everything in the nature of heavy and light ordnance manufactured by the Works. So heavy were the exhibits that special cars were required to transport them from Baltimore to Chicago.

**Leather Building.**—On lake front, adjoining Forestry building; 170 x 625 feet; cost \$100,000. Two tiers of galleries run around the floor; first gallery utilized for shoe and leather exhibit, second for restaurant and promenade. Leather goods of all kinds, as well as manufactures from rubber.

**Life-Saving Station.**—Location, near Battleship; 35 x 67 feet, two stories in height, surmounted by lookout; fitted up with all modern appliances; exhibitions daily.

**Manitoba Exhibit.**—Location, Stony Island ave., south of Midway Plaisance; an exhibit of the products of the Northwestern Territories.

**Manufactures Building Promenade.**—The roof of the Manufactures building may be reached by elevators for a fee of 25 cents. Promenade is constructed for visitors.

**Marine Café.**—New Fisheries Building, on north shore of inlet. Here are served sea fish of all varieties, it being intended to illustrate the value of fish as an article of diet, with the idea of popularizing it.

**Marine Hospital.**—Location, near Battleship. Exhibit of methods adopted in the marine hospital service of the government.

**Merchant Tailors Building.**—Near Fisheries building; 55 feet square, with portico.

**Midway Plaisance.**—Midway Plaisance extends from the grounds of the World's Columbian Exposition to Washington Park and covers an area of 80 acres. Through the Plaisance are covered walks. The exhibits on Midway Plaisance are made by concessionaires, although some of them are endorsed and even owned by foreign governments. Admission fees are charged to them. They have no connection with the Exposition proper excepting as side attractions. [See "Special Information for Visitors."]

**Model Hospital.**—Located on lawn near Woman's building; a homeopathic institution; cost \$20,000.

**Music Hall, Casino and Peristyle.**—Location, eastern end of grand basin, fronting the harbor for pleasure yachts and great landing pier of the Exposition. The three structures have a total continuous frontage on the lake of 830 feet extending from the Manufactures to Agricultural building. The Casino is 246 feet long, 140 feet wide and three stories high. The Music Hall, directly across the grand basin, has the same dimensions. Connecting the two is the Peristyle, 500 feet long with 96 columns and a great arch over the water entrance from the lake to the grand basin. This arch, the central and crowning feature of a magnificent architectural composition, is called "The Columbus Porticus." Crowning the porticus is an immense group of statuary—the "Columbus Quadriga"—on a pedestal 39 feet square, and rising to 150 feet above the lake level. This is described elsewhere. The Music Hall has an auditorium with a seating capacity of 2,500, and a stage that accommodates a chorus of 3,500. High class music is rendered here. The first floor of the Casino is occupied by the bureau of public comfort, the upper floors as restaurants, first and second class. The view from the Casino is a beautiful one.

**New England Clam Bake Building.**—Location, on lagoon near Fisheries and Naval exhibits; 120 by 60 feet, two stories high, with Casino or open roof. A private concession.

**Pavilions.**—Numerous pavilions are scattered throughout the grounds, among the most notable being those in front of the Manufactures building, and near the Peristyle. These pavilions were erected by concessionaires, among them being the VanHouten Co., Choclate Menier, Walter M. Lowney, Merck & Co., Walter Baker & Co., the Wellington Catering Company, the Polish, Philadelphia, Hygeia Mineral Water and other concessionaires.

**Police Station.**—Erected for World's Fair police service, east side of Lake avenue, north of 53rd st.; includes quarters for patrol wagon, ambulance, and full force of police officers.

**Puck Building.**—Occupied solely by the J. Ottman Lith'g. Co. and the Publishers of Puck. Showing in full working detail the various processes of making and printing lithographs, plain or in colors. Lithographic and printing presses in operation daily from 8 A. M. to 6 P. M. No admission fees.

**Service Building.**—Headquarters of all the minor officers of the Exposition, police department, fire department, etc. Located at the rear of Choral Hall, between the Horticultural and Transportation buildings.

**Spectatorium.**—Buildings were to contain restaurants, cafés, etc. A private enterprise. The project was abandoned after \$400,000 had been expended.

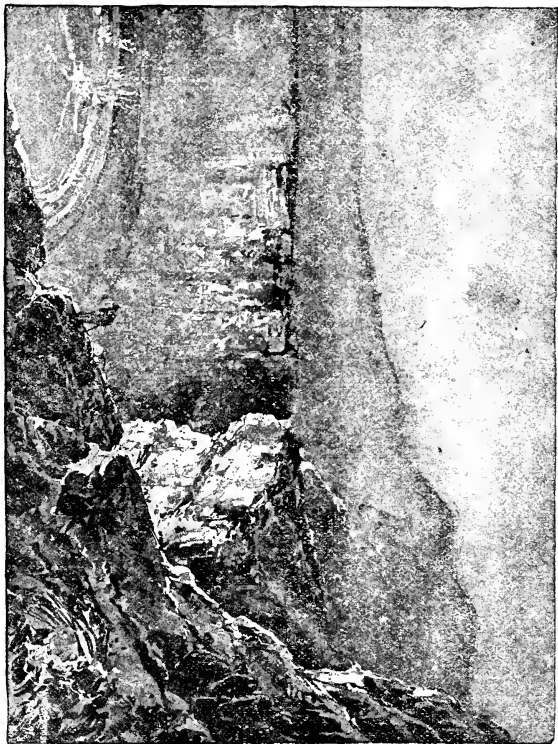
**Sunday School Building.**—Location, Stony Island boulevard, between 67th and 61st sts., near Manitoba building; has a frontage of 85 feet, depth 150 feet. Constructed of wood and covered with staff; cost \$20,000; erected by the International Sunday School Association.

**Terminal Railway Station.**—Location, rear of Administration building; designed by Atwood; cost \$400,000. One of the most beautiful railway stations in existence; entered by thirty-five tracks. Capacity for loading passengers, 43,000 at once. Building has beautiful façade and is one of the ornamental structures of the Fair.

**White Star Building.**—Erected by the White Star Steamship company, in front of Puck building, between Horticultural and Woman's building. Exhibit of steamship models.



HAWAII EXHIBIT. PANORAMA OF KILAUEA VOLCANO.





VIEW IN DOME OF HORTICULTURAL BUILDING (BEFORE COMPLETION.)

## GENERAL EXPOSITION INFORMATION.

**Admission Fee.**—Fifty cents entitle the visitor to see and enter all the buildings within the enclosure proper, except the Esquimau village and Cliff Dwellers' exhibit. On Midway Plaisance small extra fees are charged. Children under 12 years, 25 cents; under 6 years free.

**Admission Tickets** may be had at pier, foot of VanBuren street, in many down town hotels and shops, and at all the main entrances to the Exposition.

**Baggage.**—Baggage checks are given by agents of Parmelee to passengers arriving on all trains. Single trunks are delivered to hotels or transported to other railroad depots or delivered at private residences within a circuit of five miles of the city's center at 50 cents. Each additional trunk, 25 cents. Rates to outlying points are slightly higher.

**Baker's Submarine Craft.**—A cigar-shaped vessel, for submarine service, will be exhibited from time to time in the Exposition harbor.

**Boats.**—The interior waterways of the grounds are equipped with speedy small boats for pleasure and transportation purposes, driven by steam and electric power. Every principal building on the grounds is reached by water, and there is an ornamental landing for each. In the service is a fleet of 40 electric launches, with a capacity of 45 people each, known as "omnibus boats," making round trips of the waterways and touching at each landing. A fleet of 20 express boats make round trips, stopping only at each end of the route. A fleet of 50-foot steam launches ply in Lake Michigan, entering the grounds at the upper and lower inlets to the interior waterways, and taking passengers for the round trip in the Grand Basin. On the interior waterway also is a fleet of gondolas, manned by picturesque Venetians. These boats may be hailed at any point for time service, similar to the street cab. [See water and land transportation rates.]

**Bonded Warehouse.**—Located south of Midway Plaisance, for the accommodation of exhibitors; in charge of the United States government.

**Capacity of Transportation Lines.**—Following is the estimated capacity, per hour, of the different lines of transportation entering the World's Fair grounds, from the city proper:

Chicago City Railway, Cottage Grove line.....	20,000
Chicago City Railway, State st. and 63d st. lines.....	20,000
Illinois Central Railroad, on existing tracks.....	21,000
Illinois Central Railroad, on additional through tracks.....	14,000
Water transportation between the Lake Front and Jackson Park.....	10,000
Water transportation between points on the North Side and Jackson Park.....	5,000
Alley Elevated line.....	20,000

Total transportation capacity per hour..... 110,000

It is estimated that fully 25,000 persons may reach the grounds on foot and vehicles by means of the subways under the tracks of the Illinois Central railroad, thus making the total 135,000 an hour. This total can be maintained for from three to four hours in the morning, and for the same time in the evening, by which it is apparent that 300,000 can be carried to the park in the morning in a little more than two hours, and returned in the evening in the same space of time.

**City Express and Baggage Telephones.**—Blakeslee's, 106-110 Western ave., (West 886); Brink's, 88 Washington, (Main 1764); Brink's, 132-138 W. Monroe, (Main 3712); Converse's, 564 W. Madison, (West 578); Hebard's, 330 Winchester ave., (West 283); Jones', 2221 Cottage Grove ave., (South 416); Merchants', 90 Jackson, (Main 335); Merchants' Parcel Delivery, 27 Quincy, (Main 454); Merchants' Parcel Delivery, 146 Pacific ave., (Main 2562).

**Columbian Guards.**—A semi-military organization, under the control and direction of the Exposition Company, with police duties and powers, but having no connection with the city police department. The guards are under command of Col. Edmund Rice, U. S. Army, whose title is Commandant. The force numbers about 2,000 men.

**Directors of the Exposition.**—The Board of Directors of the World's Columbian Exposition company, an Illinois corporation vested with the financial and structural management of the Exposition. The personnel of the Board appears in the "List of officers of the Exposition" elsewhere.

**Drinking Water.**—An abundance of drinking water is supplied free of cost. "Hygeia" Waukesha water may be had at 1 cent per glass.

**Electric Fountains.**—Exposition Fountains, Grand Canal, near Administration Building. Yerkes Fountain, Lincoln Park; take N Clark or Wells st. cable cars to Lincoln Park.

**Electric Storage Plants.**—Installed by the General Electric Company; used for charging the storage batteries of the electric launches upon the lagoons; has a capacity of supplying 60 launches, each having 78 cells, or requiring a current sufficient to maintain continuously 6,016 candle-power incandescent lamps. The same plant supplies the electric fountains.

**Express Companies and their Location.**—Adams Express Co., 187 Dearborn st.; American Express Co., 76 Monroe st.; American Express Co. Branches: 992 West Madison st.; 846 Root st.; 295 Thirty-fifth st. National Express Co., 138-140 Adams st.; Northern Pacific Express Co., main office, 138-140 Adams st.; Pacific Express Co., 89 Washington st.; United States Express Co., 89 Washington st.; United States Express Co. Branches: 87 Washington st.; 227 LaSalle st.; 876 West Madison st.; 239 Thirty-first st. Wells, Fargo & Co., 156 Dearborn st.

**Festival Organ.**—In the Choral Hall, is one of the greatest ever constructed, being more powerful than the famous organ in the Chicago Auditorium.

**Fire Department.**—Of the Exposition, fully equipped and under the general direction of the Fire Marshal of Chicago.

**Foreign Consuls in Chicago.**—Argentine Republic, 83 Jackson st.; Austro-Hungarian, 78-80 Fifth ave.; Belgium, 167 Dearborn st.; Denmark, 209 Fremont st.; France, 70 LaSalle st.; German Empire, Borden block, Randolph, N. W. corner Dearborn st.; Great Britain, 72 Dearborn st.; Italy, 110 LaSalle st.; Mexico, 126 Washington st.; Netherlands, 85 Washington st.; Russia, 70 LaSalle st.; Sweden and Norway, 153 Randolph st.; Switzerland, 167 Washington st.; Turkey, 167 Dearborn st.

**Central Offices of the Exposition.**—Located in the Administration building. Here may be found the Director-General, his assistants and the heads of all departments.

**Guides.**—For parties of five or less persons guides may be secured at 50 cents per hour; parties exceeding five persons, 75 cents per hour.

**Hack and Cab Rates.**—Two horse carriage or "hack" for conveying one or two passengers from one railroad depot to another, or for a distance not exceeding a mile, \$1.00; for conveying one or two passengers any distance over one mile and less than two miles, \$1.50; for each additional passenger of same party or family, 50 cents; for two passengers any distance not exceeding two miles, \$2.00. For each additional passenger of same family or party, 50 cents. Children between 5 and 14 years of age half fare. For use per day of hackney coach or other vehicle drawn by two horses, with one or more passengers, \$8.00. For use of any such vehicle by the hour, with privilege of going from place to place and stopping as often as required, first hour, \$2.00; each additional hour or fraction thereof, \$1.00. Traveling baggage carried free.

**Cab Rates.**—An ordinance passed by the city council in November, 1892, provides that the rates of fare to be demanded by the owners or drivers of cabs or other vehicles drawn by one horse or other animal for the conveyance of passengers, shall not be more than 50 cents a mile, or fraction thereof, for one or two passengers, and 25 cents for each additional passenger for the first mile or fraction thereof. The charge by the hour shall not exceed 75 cents, and 25 cents additional for each quarter hour after the first hour. In the case of a vehicle being engaged by the hour and discharged at a distance from its stand, the driver will have the right to charge for the time necessary to return to his stand. In case of attempted imposition or exorbitant charges, call a policeman.

**Harbor for Yachts.**—Location, east of Peristyle, the water entrance to the Exposition; anchorage for 500 yachts; extends 1,300 feet into the lake. A charge of \$25.00 per yacht for the season is made by the Exposition management.

**Intramural Railway.**—The plant is an exhibition in itself. Location, southwest of Forestry building; 128x140 feet. The power house contains a 2,000 horse-power Allis engine, which forms the central figure in the collection. Its shaft alone weighs 60 tons; it is 25 feet long, and 24 inches in diameter. Trains on the Intramural Line travel between stations at the rate of about 12 miles per hour. The loops are south of the Convent of La Rabida, and over the lagoon north of the Fisheries building. This is the first elevated electric railway ever built anywhere. A complete circuit of the Exposition grounds may be made in twenty minutes. Fare for any distance 10 cents.

**Liquor Sale.**—The sale of liquors is prohibited within the grounds, save in restaurants, and must be served at the table in connection with meals.

**Live Stock Show.**—In the live stock section south of the main building. Bench, horse, fat stock, carrier pigeon, cattle, swine, and other exhibits are given here during the Exposition. Certain dates are set apart for each exhibit. These will be properly announced for the benefit of persons interested.

**Lost Property.**—Inquire at any Police Station or at Central Station, City Hall, Cor. Washington and LaSalle sts.

**Moveable Sidewalk.**—A mechanical contrivance which carries passengers from the steamship landing at the pier to the peristyle. It is a continuous double platform, half of which moves at the rate of three miles an hour, and the other half at the rate of six miles. All of the

boats from the city land at the pier which juts beyond the peristyle, and twenty turnstiles for the sale of tickets of admission to the grounds are located here. Fare, five cents.

**Night Sessions.**—Announcements will be made of night sessions. These may be held once, twice, or six times during the week. During the night sessions the electric and flash-light displays, electric fountain exhibitions, etc., will be the special attractions.

**Patrol Launch.**—A launch patrols the waters of the Exposition as a life-preserving or precautionary device.

**Post Office.**—Located in the Government building; under control of the Postmaster of Chicago; force employed, 25 clerks and 25 carriers. Money orders, domestic and foreign, are sold, letters registered, and stamps of all denominations are for sale. The system of distribution and other inside workings of the Post Office are exhibited.

**Restaurant Capacity.**—Provision has been made for the feeding of nearly 60,000 persons at one time within the Fair grounds. In addition to cafés and lunch counters scattered throughout the grounds, there are great restaurants in all the principal buildings.

**Roadway Exhibit.**—The roadways are made part of the exhibit within the grounds. They are intended to show the most approved modern roadway construction.

**Souvenir Coins.**—The Congress of the United States in its session of 1892-3 appropriated \$2,500,000 in silver half-dollar pieces to be coined as souvenirs for the benefit of the World's Columbian Exposition. These souvenir coins immediately took on an artificial value. The expectation of the management was that each coin would sell for at least \$1.00. Extraordinary prices were offered for the first and last coins issued from the mint. The first coin was purchased by the Remington Typewriter Co., for \$10,000. It is exhibited in the beautiful Remington pavilion, northeast corner of main balcony, near northeast entrance, Manufactures building.

**Telegraph Offices.**—Main Office, Administration building, where seventy-two operators are employed. Branch offices throughout the grounds.

**Toilet Rooms and Closets.**—There are 1,500 of these located at convenient points, the use of which is free. In addition there are an equal number of lavatories handsomely fitted up, for the use of which a charge of 5 cents is made. [See "Special Information for Visitors."]

**United States Parade Grounds.**—In front of U. S. Government building.

**Waiting Rooms, Etc.**—The Bureau of Public Comfort provides free seats, waiting rooms, ladies' parlors, etc.

**Whaling Vessel "Progress."**—Moored at southeastern shore; contains Arctic and whaling relics; admission price 25 cents.

**World's Fair Hotels.**—A large number of great hotels are provided for the accommodation of visitors in the vicinity of the Exposition. The rates charged for rooms vary from \$1.00 to \$5.00 per day; from \$7.00 to \$25.00 per week. These rates are regulated to a great extent by the character of the rooms required, their location, etc. Following are the leading hotels of the Exposition center. [This information is given simply as a matter of reference for visitors. The OFFICIAL GUIDE assumes no responsibility in this connection.—Compiler.]

*Columbian Central Hotel*, Sixty-second street, one block west of the central gate of the Columbian Exposition, at Stony Island avenue and Sixty-second street, convenient to the Exposition. The hotel is conducted on the European plan, having in connection the Columbian Central Café; 300 rooms; rates \$1.00 per day and upwards. *Exhibitors' Union Hotels*, location Stony Island avenue, between Seventy-first and Seventy-third streets; constructed as World's Fair hotels, to be converted into apartment houses at the close of the Exposition. Ten buildings, at a cost of \$25,000 each, are thrown into one. Each building is 94x115 feet, three stories high. The rooms of the various structures are retained by some firm exhibiting at the Fair, or outside firm or society. The ten buildings contain over 1,000 rooms. *Exposition Depot Hotel*, Seipp avenue and Seventieth street; three-story frame; 400 rooms. *Family Dormitory*, Seventy-fifth street and Yates avenue; two-story frame, with 700 rooms. A wing 60x110 feet containing the dining-room and kitchen. *Fraternity*, Seventy-first street, opposite Bond avenue, is a temporary frame building, 190 feet square, three stories high; 330 rooms. *Great Eastern*, covers the entire block surrounded by Sixtieth and Sixty-first streets and St. Lawrence and Champlain avenues. The building was extended on the street lines, with a great court in the center of the block. Built of staff, its general appearance resembles that of the Fair buildings in the park; 1,100 rooms; has accommodations for 2,500 people. *Great Northwestern Hotel*, Madison avenue and Sixty-eighth street; four stories high; 600 rooms. *Hotel Boston*, Fifty-fifth street and Jackson avenue; four stories high; brick and stone; 175 rooms. *Hotel Dunlap*, 1,200 feet on Sixty-third street and 167 on Madison avenue, is of pressed brick and brown stone, marble hallways, and rooms finished in antique oak; five stories high and an imposing structure; 170 rooms. *Hotel Endeavor*, Bond avenue, Seventy-fifth street and the lake front; a large temporary structure intended as headquarters for the various Christian Endeavor societies; in the form of a hollow square, surrounding a court 217x242 feet, in which is a chapel for concerts, lectures and meetings; three stories, and has eight towers of four stories each; 620 rooms, and a dining-room 60x200 feet. *Hotel Epworth*, headquarters for the General Board of Control, "The Epworth Herald," and Methodists generally; corner Monroe avenue and Midway Plaisance; a four-story structure 280 feet long by 178 feet in depth, with an exterior of staff; rates \$1.00 per day for each person member of the association; rate to those not members \$2.00 per day; two persons expected to occupy the same room; a large restaurant is attached. *Hotel Monroe*, Monroe avenue, between Fifty-fifth and Fifty-sixth streets; six-story stone, with terra cotta trimmings; 670 rooms; cost nearly half a million dollars. The court is entered by a driveway, the floors are mosaic, the wainscoting is marble, and there is a marble stairway. *Hotel Renfost*, Cottage Grove avenue, between Fifty-first and Fifty-second streets; of chocolate colored brick, with stone trimmings, seven stories high; 400 rooms. *Hotel South Shore*, Bond avenue and Seventy-third street; four-story frame structure covered with metal lathing and staff; 1,000 rooms. There is an auditorium, with a seating capacity of 1,500, where religious services are held. *Hotel Thomas No. 1*, Sixtieth street and Madison avenue, is of Portland granite; four stories; 300 rooms. *Hotel Thomas No. 2*, Ellis avenue and Sixtieth street, is similar to No. 1; 214 rooms, and is four stories high. *Hotel Thomas No. 3*, Sixtieth street, between Drexel and Wharton, is also similar to No. 1; six stories high; 114 rooms. *Hotel Veteran*, opposite the Security, is a

four-story frame, 230x327 feet, of 700 rooms; has barracks, rooms for meetings, and is intended for G. A. R. men and their families. *Howard Apartments*, Sixty-first street and Washington avenue, and Sixty-first place, near Washington avenue; convenient to Sixty-first street, electric car line and Sixty-third street elevated station. A café is operated in connection with the main building; \$2.00 to \$5.00 a day; two persons may occupy the same room without extra charge. *King Alphonso Hotel*, located on Sixty-third street, at the terminus of the elevated railway at the World's Fair grounds; European plan, to accommodate the traveling public and especially World's Fair visitors; rates \$1.00 to \$2.00 per day for lodgings; can accommodate 300 people. *Knox World's Fair Hotel*, Seventy-ninth street and Duncan avenue; two-story frame; 600 rooms. *Lafayette*, one block west of the Exposition grounds, corner Sixtieth place and Hope avenue; five-story building; capacity about 500 per day; rates from \$2.00 to \$5.00 per day. *Leiter Hotel*, erected by T. Benton Leiter; capacity 1,000 people; Jackson Park Terrace, near Exposition grounds. *Leland's Chicago Beach Hotel*, Fifty-first street and East End avenue; six-story brick; 400 rooms. The dining room, 75x115 feet, is a separate building. *Louisiana*, opposite the Exposition Depot Hotel; four-story frame; 300 rooms. *Manitoba Exhibit Hotel*, Stony Island avenue, near Fifty-ninth street; a four-story frame, 90x240 feet; 300 rooms. *Merchants' and Business Men's World's Fair Club*, occupies two acres of land fronting south on Seventy-second street, five blocks immediately south of World's Fair grounds; one-half of ground occupied; each room provided with double bedstead, woven wire spring mattress, two pillows, one pair blankets, two chairs, one washstand, with bowl, pitcher, etc., and one mirror; contract price \$1.00 per night for each room, regardless of number of persons occupying the same; terms to transients \$2.00 per day; rooms kept in order, water supplied, etc.; location very convenient, via Illinois Central to Exposition grounds. *Montreal*, Madison avenue, between Sixty-second and Sixty-third streets; four-story brick and stone structure; rates from \$1.00 per day upward; accommodates 400 guests. *Pullman*, Fifty-fifth street entrance to Fair; large and conveniently arranged. *Raymond & Whitcomb Grand*, Fifty-ninth street, between Madison and Washington avenues; 500 rooms. *San Salvador*, Sheridan avenue, near Exposition grounds; capacity about 150 people; high class; rates \$15.00 per week. *Savoy*, 257 Sixty-sixth street, between Stony Island and Hope avenues; small family hotel; rates \$2.00 per day. *Security*, Seventy-third street and Stony Island avenue; four-story frame; 300 rooms. *Tower Hotel*, Woodlawn terrace, between Stony Island and Hope avenues; six stories and basement; stone and brick; 200 rooms. *Vendome Club*, Oglesby avenue and Sixty-second street; eight stories and basement; 300 rooms; roof garden where refreshments are served. *Vermont*, Fifty-first street and Cottage Grove avenue; eight-story brick; 300 rooms. *Waukesha*, Sixty-fourth street; 300 rooms. *Western Reserve*, Wharton avenue, between Sixty-third and Sixty-fourth streets; three-story brick. *White House*, headquarters for shoe men, commercial travelers, etc., 5481 Madison avenue; capacity 600 guests. *Woman's Dormitory*, Ellis avenue, between Sixty-second and Sixty-third streets; 800 rooms. *W. W. Ingram Hotel*, northwest corner Washington avenue and Sixtieth street; six-story brick; dining room seats 1,500 persons.

*Hotels in Chicago* may be divided into three classes. The first class includes such houses as the Auditorium, Richelieu, Leland, Great Northern, Victoria, Palmer, Grand Pacific, Sherman, Tremont,



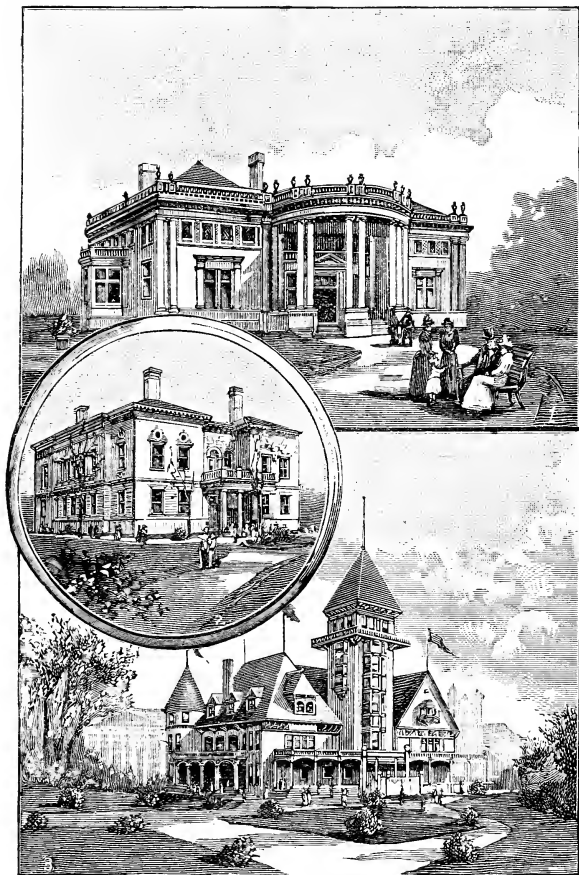
Wellington, etc., etc. The second class includes such houses as Gore's, Kuhn's, Windsor, Grand Union, Saratoga, Brevort, Burke's, etc. The third class includes the cheap grade of hotels to be found on Clark and State sts. and Wabash ave. on the South side, Madison, VanBuren and other streets on the West side, and on Wells, Clark and other streets on the North side. First class rates \$3.00 per day and upward; second class rates \$2.00 per day and upward; third class rates \$1.00 per day and upward.

*Family Hotels.*—Outside of either of the classes mentioned above there are a large number of "family hotels," so called, because they cater less to commercial transients than to regular hotel boarders. Among these might be mentioned the Drexel, Woodruff, Hyde Park, Holland, Lexington, Metropole, Virginia, Plaza, etc. Arrangements are usually made for accommodations at the family hotels for terms running from a week to a month. The visitor must bear in mind that the hotels of Chicago are divided, in a general sense, into two classes—those conducted on the American and those conducted on the European plan. In the American hotels the rate per day includes table fare also; in the European hotels the rate per day covers rooms only.

*Good Rooms* in the leading European hotels where rooms and meals are paid for separately, can be obtained from \$1.00 to \$3.00 per day. At many respectable hotels of an unpretentious class good rooms may be had from 50 to 75 cents per day. Restaurant meals may be had at from 25 to 50 cents. Hotel meals are served at from 50 cents to \$1.00.

*Private Boarding Houses.*—Prices range for room with board from \$5.00 to \$10.00 per week. At the latter price excellent accommodations may be obtained in any of the best neighborhoods in the city. Boarding houses may be found advertised in large numbers in the daily newspapers. An advertisement for a boarding house will receive numerous responses. Select some place, if possible, south of Twenty-second st., and east of Wabash ave.; north of Chicago ave. and east of Wells st.; west of Ashland ave., or south of Madison to Jackson, or north of Madison to Park ave.; the farther west the better. Do not be afraid of getting away from the center of the city. Rapid transit is available in all sections, and points of interest are brought within easy access by cable and elevated railroads.





1. Ohio.

2. Minnesota.

3. Michigan.

STATE BUILDINGS.

## CHICAGO.

### LOCATION OF THE WORLD'S COLUMBIAN EXPOSITION OF 1893.

The City of Chicago, State of Illinois, United States of America, location of the World's Columbian Exposition of 1893, is situated on the southwest shore of Lake Michigan, in  $41^{\circ} 52'$  north latitude, and  $87^{\circ} 52'$  west longitude, 854 miles from Baltimore, the nearest point on the Atlantic seaboard and 2,417 miles from the Pacific Ocean. Directly on the highways from east to west and from the great Northwestern States to the Atlantic, having all the advantages of a seaport town combined with those of a great inland feeder, it is not to be wondered at that in the space of half a century it has grown from a mere hamlet to the dimensions of a great metropolis. Let us understand, as we arrive in Chicago, what our position is with relation to the great cities of the universe. Chicago is distant from Montreal, 142 miles, time, 29 hours; from Portland, Me., 1,255 miles, time, 40 hours; from Boston, 1,150 miles, time, 32 hours; from New York, 911 miles, time, 26 hours; from Philadelphia, 822 miles, time, 24 hours; from Baltimore, 854 miles, time, 27 hours; from Washington, 811 miles, time, 26 hours; from New Orleans, 915 miles, time, 36 hours; from the City of Mexico, 2,600 miles, time, 5 days; from San Francisco, 2,450 miles, time,  $3\frac{1}{2}$  days; from Vancouver, B. C., 2,350 miles, time,  $4\frac{1}{2}$  days. The time between Queenstown and New York is now made by the average ocean steamer in less than seven days. The time from Queenstown to Chicago would therefore be about  $8\frac{1}{2}$  days; from Dublin, 9 days; from Belfast,  $9\frac{1}{2}$  days; from Liverpool, 9 days; from London,  $9\frac{1}{2}$  days; from Edinburgh, 10 days; from Glasgow (via Liverpool and Queenstown), 10 days; from Havre (direct), 9 days; from Paris (via Havre), 10 days; from Bremen (via Southampton), 9 days; from Berlin (via Bremen or Hamburg), 11 days, (via Calais, Dover, Liverpool and Queenstown), 10 days; from Vienna (via Bremen), 11 days; from Rome (via Marseilles, Bologna, Liverpool and Queenstown), 15 days; from Madrid (via Lisbon, direct), 12 days, (via rail to Havre, and via Havre by steamship direct), 16 days, (via Liverpool and Queenstown), 15 days; from St. Petersburg (via Havre, Bremen or Hamburg), about 16 days.

#### DIVISION OF THE CITY—SIDES, TOWNSHIPS, ETC.

- The main stem of the Chicago river with its two branches, north and south, divide the city of Chicago into three "Divisions," or "Sides," viz.: The South Side, or South Division; West Side, or West Division; North Side, or North Division. Popularly the term "Sides" is used. The municipal term is "Division," while legally they are called "Towns," that is, before annexations were made, the South, West and North Divisions were separate townships. New townships have been added to each of the sides. For instance, Hyde Park and Lake have been added to the South Division, Lake View to the North, and a portion of Cicero and Jefferson to the West Division.

#### POPULATION AND PEOPLE.

The population of the South Division, according to the school census of 1892, was 515,736; of the West Division, 645,428; of the North Division,

276,846. Total resident population 1893, 1,550,000. Germans lead among the foreign born people of Chicago; the Irish come next and are followed by the Scandinavians, Bohemians and Poles. Every nationality on earth is represented. Perhaps one-third of the population is of foreign birth. Nearly two-thirds are of direct foreign origin. The persons over 21 years of age number 895,847; under 21 years of age, 542,163; between 14 and 21, 138,616; between 6 and 14, 191,180; between 4 and 6, 68,280; under 4 years, 144,085. The number between 12 and 21 years, not able to read or write English, was 4,458; the number under 21 years, obliged to work and who could not attend school, was 41,946; the number between 7 and 14 who do not attend school, was 8,732. The number in Kindergartens was 4,968; in private schools, 6,575; in church or parochial schools, 51,542; in business colleges, 9,271; number of colored persons of all ages, 19,754; number of Mongolians of all ages, 1,476.

#### CLIMATE.

The climate of Chicago is healthful, though the weather sometimes goes to extremes in summer and winter. The air is cool and bracing through most of the summer, and hot nights are very rare. The mean barometric pressure during a period of ten years was discovered by the U. S. Signal Office to have been 29.303 inches; the mean annual temperature, 40.068; the mean annual precipitation, 36.64 inches, and the mean annual humidity of the air, 70.9; 100 representing complete saturation. The maximum annual precipitation averaged about 46 inches during this period. The highest mean temperature was 51.40 degrees; the lowest, 45.42 degrees.

#### CHICAGO'S MERCHANT MARINE.

The Chicago river is an unattractive stream, but a view from one of the bridges which cross it, during the season of navigation, is interesting. The scenes at Rush st., Clark, Dearborn, Wells, Lake, Randolph, Washington, Madison, Adams, Jackson, Van Buren and 12th st. bridges are nearly always animated. It will be a surprise to the stranger, whether American or foreign, to learn that the arrivals and clearances of vessels at Chicago harbor exceed those of New York by fully 50 per cent.; that they are nearly as many as those of Baltimore, Boston and New York combined, and that they are in the aggregate a fraction of over 60 per cent. as much as all the arrivals and clearances in Baltimore, Boston, New York, New Orleans, Philadelphia, Portland and San Francisco. Chicago has also fully 25 per cent. of the entire lake carrying, as compared with the total arrivals and clearances in Buffalo, Detroit, Duluth, Erie, Huron, Grand Haven, Milwaukee, Ogdensburg, Sandusky and Marquette.

#### CITY GOVERNMENT.

The government of the city of Chicago is vested in a Mayor, elected for two years, salary \$7,000; and a city council composed of 68 aldermen, or two from each of the 34 wards, who receive a per diem for actual services, the total of which amounts annually to \$20,000. One alderman is elected for each ward in alternate years. The mayor is assisted in the performance of his duties by heads of departments and bureaus, as follows: Comptroller, salary \$5,000; Treasurer, including assistants, \$25,000, and interest on city deposits, his right to the latter being in dispute; City Clerk, \$3,500; Commissioner of Public Works, \$5,000; City Engineer, \$3,500; Counsel of Corporation, \$6,000; City Attorney, \$5,000; Prosecuting Attorney, \$4,000; General Superintendent of Police,

\$5,000; Chief Marshal of Fire Department, \$5,000; Superintendent of Fire Alarm Telegraph, \$3,675; Commissioner of Health, \$4,000; City Collector, \$4,000; Superintendent of Special Assessments \$3,500; Superintendent of Street Department, \$3,500; Mayor's Secretary, \$2,500; Mayor's Assistant Secretary, \$1,500. The municipal government of Chicago is conducted upon a more economical scale than that of any great city in the world. The salaries paid its highest and most important officials do not compare in amount with the salaries received by leading employes of corporations or of prominent commercial houses.

#### ARCHITECTURE OF CHICAGO.

The architecture of the city is striking and peculiar, so much so that the term "Chicagoesque," has come into common use. The traveled stranger, to whom the great cities of the world are familiar, however he may become impressed with the manners and customs of the people, or with their methods of doing business, and however loath he may be to admit the justice of their claims to pre-eminence in other respects, must acknowledge that this is the best built city in the world to-day. For over twenty years, or since the great fire of 1871 swept over the business center of the city and laid it in ruins, the architecture of Chicago has been steadily advancing.

#### CHARACTER OF GREAT BUILDINGS.

The character of the great buildings erected during recent years in Chicago demonstrates that architects have risen to the highest plane of constructive knowledge. It is not enough to use the material guaranteed by the maker, but Chicago's architects themselves employ engineers for the special purpose of examining and testing every piece and passing their individual opinion on it, in a written report, and only such as is accepted by these engineers is used in the buildings. So essential and necessary is this department of architectural engineering considered, that specialists are sent to the mills which furnish the structural iron and steel for buildings, and the metal is not only tested in the ingot, but the strength of resistance is ascertained for every finished beam. The result is that Chicago buildings are known to be absolutely safe, down to the last cubic foot of masonry and the last cubic inch of steel. In this respect Chicago is unique, and it is a common remark in eastern and foreign cities, among those actively engaged in building, that Chicago to-day erects the best built structures ever known, and with the notable distinction that she does it with the closest economy in material and time. The buildings have all been constructed fire-proof to a degree surpassing those erected under old methods. Not only are steel and iron used for supports, for girders and for joists, but they are covered with fire clay, so disposed that air chambers are left next to the iron or steel in every case, making it impossible for the material to be overheated even by the hottest fires.

#### THE CHICAGO SYSTEM.

While many of the largest and handsomest of Chicago's buildings are constructed solidly of stone, a new system has found much favor and is generally followed now in the construction of the mammoth buildings known as "sky-scrapers," which have given Chicago a new celebrity. This is known as the steel-frame system, the structure proper being erected from the foundation entirely independent of the walls, which consists of a mask of terra-cotta or other material, not intended

to serve for a support for the edifice in any way. The floors consist of steel beams with arched terra-cotta tile work filled in between them, and covered either with the usual floor boards, or with ornamental tiles or mosaic work. The partitions are of hollow terra-cotta tiles. As little wood as possible is used, so that these tall structures are as nearly fire-proof as they can be made. Owing to the character of the ground on which Chicago is built, the construction of the foundations of large buildings is a much more serious problem than in most large cities. Water is encountered at a very slight depth. Piling was at first used, but experience demonstrated that it did not form a satisfactory foundation. The method now employed is the formation of a solid sub-structure of steel beams or rails and concrete. The steel pieces laid crosswise are of a length proportioned to the weight they will have to sustain, and are imbedded in concrete. Other beams or rails are then laid lengthwise with concrete filled in, and thus several layers are placed in position until the foundation is completed. Hundreds of tons of steel may thus be imbedded in Chicago earth before the walls of a building are on a level with the surface.

#### HISTORY OF CHICAGO.

And now, something about Chicago's history. Chicago was first settled about 1779, its first settler being a fugitive San Domingoan slave named Point De Sable. It was known as Chicago Portage for many years. The original name of the city was Checagow, as pronounced by the French. Its earliest residents were French-Canadian fur traders. Its first citizen of prominence was John Kinzie. Fort Dearborn was constructed here in 1803. It was destroyed during the war of 1812 by the Indians in August of that year, after the garrison had been massacred on the lake shore in the location of the neighborhood now known as Oakland. The fort was rebuilt in 1814.

Illinois was admitted to the Union in 1818. Chicago was incorporated as a city on March 4, 1837. Three and a third square miles of this city were burned over in 1871; 17,450 buildings were destroyed; 98,500 persons were rendered homeless; 200 were killed, and the direct immediate loss was over \$190,000,000. The insurance recovered amounted to \$44,000,000. One year after the fire many of the best business blocks in the city were rebuilt; five years after the fire the city was handsomer, architecturally speaking, than ever; ten years after the fire all traces of the calamity had disappeared. The second great fire in Chicago occurred on July 14, 1874. This conflagration swept over a district south of Twelfth st. and east of State st., which had escaped the fire of '71. Although 18 blocks, or 60 acres, were burned over, and although 600 houses were destroyed and the loss was close to \$4,000,000, the calamity was never as deeply regretted as it would have been had the district been a safe one near the heart of the city. The houses were nearly all wooden, and were a continual menace. This district was soon rebuilt in a substantial manner. There have been at intervals labor and communistic riots in Chicago. Nothing that has occurred, however, has served to check the wondrous growth and prosperity of the city. (For further information respecting the city see Flinn's Standard Guide.)

AMUSEMENTS AND ENTERTAINMENTS.—Academy of Music, west side of S. Halsted, near W. Madison st.; Auditorium Theatre, Wabash ave. and Congress st.; Battle of Gettysburg Cyclorama, Wabash ave. and Panorama pl.; Central Music Hall, State and Randolph sts.; Chicago Fire Cyclorama, Michigan ave., near Madison st.; Chicago Opera House, Clark and Washington sts.; Chinese Theatre, Midway Plaisance; Clark

st. Theatre, Clark and Kinzie sts.; Columbia Theatre, Monroe, near Dearborn st.; Conservatories in all the parks; Grand Opera House, Clark st., opposite Court House; Haverly's Casino, Wabash ave., near Adams st.; Havlin's Theatre, Wabash ave., near 18th st.; Haymarket Theatre, W. Madison near Halsted st.; Hooley's Theatre, north side of Randolph st., opposite Court House; John Brown's Fort, 1341 Wabash ave.; Libby Prison National Museum, Wabash ave., between 14th and 17th sts. (a magnificent collection of war relics of the Great Rebellion); McVicker's Theatre, Madison near Dearborn st.; New Windsor Theatre, N. Clark and Division sts.; Park Theatre, State, near Congress; People's Theatre, State, near Congress; balloon ascensions, Midway Plaisance; race tracks (see daily newspapers); Schiller Theatre, Randolph, between Clark and Dearborn sts.; Standard Theatre, Halsted and Jackson sts.; Subterranean Theatre, east side of Wabash ave. just south of 16th st; Timmerman Opera House, Englewood.

### Points of Interest.

**BOARD OF TRADE GALLERY.**—Board of Trade building, foot of La Salle st., in business center. Open daily during trading hours; best time for a visit, between 10 a. m. and noon, and between 1 and 2 p. m.

**BANKS.—NATIONAL**—The National Banks of Chicago, with their locations, are as follows: (These banks open at 10 a. m. and close at 3 p. m. except on Saturday, when they close at 2 p. m. Through the summer months, and by general arrangement, they may close at 1 p. m. on Saturdays, or earlier): *American Exchange*, Monadnock building, Dearborn and Jackson; *Atlas*, La Salle, southwest Corner of Washington; *Bankers'*, Masonic Temple; *Chemical*, Madison and Dearborn streets; *Chicago*, Dearborn and Monroe streets; *Commercial*, Dearborn and Monroe streets; *Continental*, La Salle and Adams streets; *Drovers'*, 4207 South Halsted street; *First*, Dearborn and Monroe streets; *Fort Dearborn*, Adams Express building; *Globe*, Rookery building, La Salle and Adams streets; *Hide and Leather*, Madison and La Salle streets; *Home*, 184 West Washington; *Lincoln*, 59 North Clark; *Merchants'*, 182 La Salle; *Metropolitan*, La Salle and Monroe streets; *National Bank of America*, La Salle and Monroe streets; *National Bank of Illinois*, 115 Dearborn street; *National Bank of the Republic*, La Salle and Quincy streets; *National Live Stock Bank*, Union Stock Yards; *Northwestern*, La Salle and Adams streets; *Oakland*, 3961 Cottage Grove avenue; *Prairie State*, 110 West Washington st.; *Union*, La Salle and Adams streets. **STATE BANKS**—The State Banks of Chicago, with their locations, are as follows: *American Trust and Savings Bank*, La Salle and Madison sts; *Bank of Commerce*, Woman's Temple, La Salle and Monroe sts; *Commercial Loan and Trust Company*, 115-117 La Salle street; *Corn Exchange Bank*, 217 La Salle street; *Garden City Banking and Trust Company*, La Salle and Randolph streets; *Hibernian Banking Association*, Clark and Randolph streets; *Home Savings Bank*, 184 West Washington st.; *Hyde Park Bank*, Lake avenue and Fifty-third street; *Illinois Trust and Savings Bank*, La Salle and Adams streets; *Industrial Bank*, 645 Blue Island avenue; *International Bank*, Madison street and Fifth avenue; *Merchants' Loan and Trust Company*, Washington and Dearborn streets; *Milwaukee Avenue State Banking Company*, 409-411 Milwaukee avenue; *Royal Trust Company*, 167 Jackson street; *State Bank of Chicago*, Lake street, corner of La Salle; *The Jennings Trust Company*, 185 Dearborn street; *The Northern Trust Company*, Washington and La Salle streets; *Northwestern Bond and Trust Company*, 175-179 Dearborn street; *Union*

*Trust Company*, Dearborn and Madison streets; *West Chicago Bank*, 365 Western avenue; *Wetherell Bank*, Thirty-first street and Michigan avenue. (For list of Private and Savings Banks see "City Directory.")

**BUILDINGS—THE NOTABLE STRUCTURES.**—It would be impossible to give a complete list and description of the beautiful structures that have made Chicago famous. Mention of a few must suffice. (For full description of the buildings of Chicago, see Flinn's Standard Guide). *Armour Institute*, Armour ave., near 33d st., cost \$500,000; *Art Institute*, Lake Front, foot of Adams st., cost \$550,000; *Ashland Block*, N. E. Cor. Clark and Randolph sts., sixteen stories high, cost \$1,500,000; *Athenæum*, 18 to 26 Van Buren st.; *Athletic Club Building*, Michigan ave., near Monroe st.; *Auditorium*, Wabash ave., Congress st. and Michigan blvd., seventeen stories high (a hotel, office building and theatre combined), cost \$3,500,000; *Central Music Hall*, State and Randolph sts.; *Chamber of Commerce Building*, La Salle and Washington sts., thirteen stories high, cost \$1,650,000; *City Hall*, Washington, La Salle and Randolph sts.; *Columbus Memorial Building*, S. E. Cor. State and Washington sts., fourteen stories high, building and grounds valued at \$2,000,000; *Commerce Building*, 10 Pacific ave.; *Commercial Building*, 14 and 16 Pacific ave.; *Commercial National Bank Building*, Dearborn and Monroe sts.; *Counselman Building*, Jackson and La Salle sts.; *Court House*, Washington, Clark and Randolph sts.; *Criminal Court Building*, Michigan st., near Clark; *First National Bank Building*, Dearborn and Monroe sts.; *Gaff Building*, La Salle, near Adams st.; *Gillespie Building*, 331 Dearborn; *Grand Pacific Hotel Building*, La Salle, Jackson, Clark and Quincy sts.; *Great Northern Hotel Building*, Cor. Jackson and Dearborn sts.; *Hartford Building*, Dearborn and Madison sts.; *Herald Building*, Washington, near La Salle st.; *Home Insurance Building*, N. E. Cor. La Salle and Adams sts.; *John M. Smyth Building*, 150-156 W. Madison st.; *Continental National Bank Building*, La Salle and Adams sts.; *Inter-Ocean Building*, Madison and Dearborn sts.; *Kimball Building*, 443 Wabash ave.; *Leiter Building* (occupied by Siegel, Cooper & Co.), State and Van Buren sts.; *Mallers Building*, La Salle, near Adams st.; *Manhattan Building*, sixteen stories, Dearborn, south of Van Buren; *Marshall Field & Co.'s Buildings* (retail, State and Washington sts. and Wabash ave.; wholesale, Fifth ave., Quincy, Adams, Franklin); *Ma-onic Temple*, (highest building in the city) twenty clear stories, State and Randolph sts. (see bird's eye views); *Medinah Temple*, N. E. Cor. Fifth ave. and Jackson sts.; *Monadnock Building* (greatest office building in the world; sixteen stories high, and occupying block surrounded by Jackson, Dearborn and Van Buren sts., and Custom House pl., cost \$3,000,000; *Nixon Building*, N. E. Cor. La Salle and Monroe sts. (the only building that withstood the great conflagration in Chicago on the night of October 8, 1871); *Old Colony Building*, Van Buren and Dearborn sts.; *Opera House Block*, Clark and Washington sts.; *Owings Building*, Dearborn and Adams sts.; *Palmer House*, State and Monroe sts.; *Phenix Building*, Jackson, near Clark; *Pontiac Building*, Dearborn and Harrison sts.; *Post Office*, Dearborn, Clark, Adams and Jackson sts.; *Public Library Building*, Michigan ave., Washington and Randolph sts.; *Pullman Building*, Michigan ave. and Adams st.; *Real Estate Board Building*, Dearborn and Randolph sts.; *Reaper Building*, Washington and Clark sts.; *Rialto Building*, Van Buren st., rear of Board of Trade Building; *Rookery*, S. E. Cor. La Salle and Adams sts., cost \$1,500,000; *Royal Insurance Building*, Jackson, near La Salle st.; *Schiller Building*, cost \$700,000; *Skandinevens Building*, N. E. Cor. Indiana and Peoria sts.; *Staats Zeitung Building*,



N. E. Cor. Fifth ave. and Washington st.; *Stone Building*, Ashland and Ogden ayes. and W. Madison st.; *Studebaker Building*, Lake front, adjoining Auditorium; *Tacoma Building*, Madison and La Salle sts.; *Telephone Building*, 203 Washington st.; *The Temple*, sometimes called the Women's Temple and Temperance, La Salle and Monroe sts.; *Teutonic Building*, S. E. Cor. Washington st. and Fifth ave.; *Times Building*, N. W. Cor. Washington st. and Fifth ave.; *Title and Trust Building*, Washington, near Clark st.; *Tremont House*, Lake and Dearborn sts.; *Tribune Building*, S. E. Cor. Madison and Dearborn sts.; *U. S. Appraisers Building*, Harrison and Sherman sts.; *U. S. Express Building*, Washington, near Dearborn st.; *Unity Building*, one of the most beautiful and graceful structures in Chicago, sixteen stories high, Dearborn near Washington st.; *Venetian Building*, Washington near State st.; *Virginia Hotel*, 78 Rush st.; *T. M. C. A. Building*, La Salle, near Madison st.

**"CRIB," THE.**—The original crib, or inlet of the city's water supply is situated about two miles out in Lake Michigan, almost directly east of the foot of Chicago ave. All of the cribs in Lake Michigan may be reached by excursion steamers; fare, 25 cents for the round trip.

**GRAIN ELEVATORS.**—The greatest grain elevators in the world are to be found in Chicago. A grain elevator of the first class costs about \$500,000. Twelve million feet of lumber is consumed in its construction; the outside brick wall is 16 inches thick; a fire wall two feet thick usually divides the building in the middle; the height is about 155 feet; length 155 feet. The visitors will be interested in the process of handling grain. The grain elevators are located along the river banks and railroad tracks, principally. They may be visited at any time.

**HARBOR.**—The lake harbor of Chicago, which is entirely independent of the river harbor, is in charge of the United States government, and is an enclosure of 270 acres, with connecting slips along the lake shore covering 185 acres, making a total of 455 acres. The government piers, so-called, extend along the lake front and may be visited on little excursion steamers and yachts from the foot of Van Buren st.

**HAYMARKET MONUMENT.**—Scene of the police massacre on night of May 4, 1886. Take W. Randolph st. car. The bomb was thrown from the mouth of the alley.

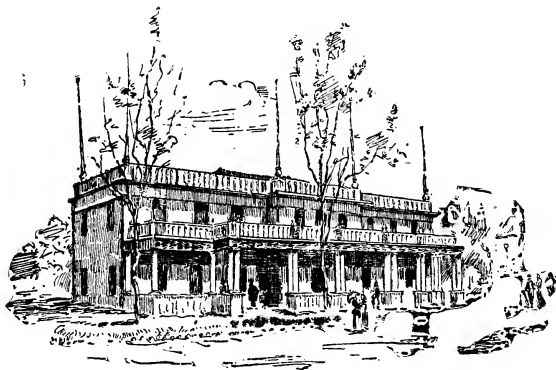
**HORSE MARKET.**—Take train at Van Buren st. depot, State st. cable with transfer to Thirty-fifth st., or S. Halsted st. car line. There is no more interesting feature of the Union Stock Yards.

**PARKS.**—The great Parks of Chicago are as follows: **SOUTH SIDE**—Jackson Park (at present occupied by the World's Columbian Exposition); Washington Park (take State street or Cottage Grove avenue cable line or elevated railway). **WEST SIDE**—Douglas Park (take West Twelfth street or Ogden avenue cars); Garfield Park (take West Madison street cable or West Lake street cars); Humboldt Park (take Milwaukee avenue cable line or West North avenue cars). **NORTH SIDE**—Lincoln Park (take North Clark street or Wells street cable lines to main entrance; take North State street cars to Lake Shore drive entrance). The Parks of Chicago cover an area of 1,974.61 acres. Beautiful conservatories and propagating houses are located in each of the parks. Many of the parks are also ornamented with fountains, monuments, statues, etc. The Zoological Gardens in Lincoln Park are entitled to special consideration.

**SHERIDAN ROAD.**—This beautiful driveway skirting the North Shore between Lincoln Park and Fort Sheridan, was projected as a common

roadway. It is at present about twenty-four miles in length, ranging in quality from first-class asphalt pavement to a plain country road.

ZOOLOGICAL GARDENS.—A delightful place of amusement for adults and children during the spring, summer and autumn months. Location, Lincoln Park. The collection of animals, birds, etc., is one of the finest in the world. Admission free.



THE TERRITORIAL BUILDING.

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NOTE.—As this edition goes to press some important changes are contemplated in the general management of the Exposition.

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Arrived in Chicago \_\_\_\_\_ 1893. Stopped at \_\_\_\_\_

Visited the Exposition \_\_\_\_\_ days, beginning \_\_\_\_\_

Visited Midway Plaisance \_\_\_\_\_. Among the Best Things

I saw were the following:

IN SCULPTURE, LANDSCAPE, ETC. \_\_\_\_\_

IN THE GREAT BUILDINGS \_\_\_\_\_

IN THE FOREIGN BUILDINGS

IN THE STATE BUILDINGS

MISCELLANEOUS

8











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